

THEATRICAL ROSTER (First installment)



THE NEW YORK



DRAMATIC MIRROR

VOL. LX., NO. 1,551.

NEW YORK, SATURDAY, SEPTEMBER 12, 1908.

PRICE TEN CENTS.



Photo Hall, N. Y.

FLORENCE DAVIS

THE MATINEE GIRL



HERE are in Virginia Harned's playlet, the pleasing vehicle of her entry into vaudeville, strong human touches with a peculiar appeal to the feminine part of her audiences.

"Rung by rung a woman climbs painfully up the foolish ladder of fame," she exclaims, and women with the marks of mental toil and stress in their faces interrupt the action of the play with applause that must be grateful to the experienced actress but tyro author.

"The idol of the public," she says, "is merely the idol of the hour," and feminine approval breaks forth again in the clapping of kid-gloved hands and the little intake of the breath that is the index of concentration.

"I don't care about that remote, impersonal thing—the public. I want only to be a woman, to be taken care of," a note that brings forth more feminine approval.

"Peggy was not born to make any man happy." Qualified applause.

"Sometimes—Kate, I begin to feel old, and the love of this young man reassures me." Loudest applause of all.

The chief value of the sketch which Miss Harned wrote in a day is its naturalness. There is an absence of theatricalism. Her characters talk as human beings would talk, and do what human beings would do. With twenty weeks of two performances a day certainly before her, and an option of twelve weeks more, it is probable that the author will be submerged in the actress, but in the between acts of life she should develop an undoubted though heretofore undiscovered talent for dramatic writing.

The paramount impression I carried from the Orpheum on the night of her debut was not of the beauty of her person, the sumptuousness of her gowns, the spirit and power of her acting, but that of a woman who could translate life into terms of human comprehension by her pen.

Mrs. Annie A. Adams is proving once again that while some actresses merely salute the stage and pass on, and other are wedded to it, but only for a time, there are others who love it so well that theirs is a lifelong marriage with it.

In Salt Lake City, where she was born, where her daughter, Maude Adams, was born, and where Mrs. Adams made her debut on the stage, Mrs. Adams has opened a dramatic studio.

"I have a class of lovely young girls and they are making splendid progress. I enjoy teaching, but not so well as actually being on the stage," is Mrs. Adams' report of progress. "But I shall enjoy it for a year or until an engagement that pleases me offers."

It has been a long time since Mrs. Adams has felt the pinch of necessity, not since those first engagements in New York, when Mrs. Adams, to "keep Maude from catching cold," impersonated her and herself took the plunge into a tank of cold water on the stage to fulfill the inexorable demands of stage business. Mrs. Adams has by old standards, and in a degree by the new ones, fulfilled well her mission in giving to the stage a beloved and successful star, but Mrs. Adams' view is quite otherwise. Her daughter, anxious that one of the family shall lead an easeful life, points to the house in town, the farm, which she has lately rechristened "Folly Hills," at Ronkonkoma, Long Island, the mountain home at Onteora Park in the Adirondacks, and says: "They are yours. Enjoy them."

And Mrs. Adams tries to make herself into a housemother. She holds daily confabs with the overseer of Folly Hills, takes a house party of intimates to Onteora Park and opens the lodge, or sends the servants to open the town house and there addresses herself to the cares of being the mistress of a city home. And wherever she is the home is a well ordered one, and yet Mrs. Adams is of those who believe that no home and no family were ever large enough to circumscribe a clever woman's activities. The nomad spirit of the stage stirs in her. She hears the call, at first lulled to a whisper, but growing into a loud demand, of the player's life, and then we hear of her as general understudy for some company having a long run in New York. This by wish of her daughter, who says, "I don't want mamma to work hard, nor to travel." Occasionally the daughter's wish is overruled and Mrs. Adams' name appears as the regular member of a cast. The last time it was seen was eighteen months ago when she played Mrs. Jinks in Captain Jinks.

There was a rush of stage struck girls of Zion to the studio from the hour it was opened. To be instructed by "Maude Adams' mother" seemed to them the open sesame to stardom for themselves. But Mrs. Adams has other and more individual claims. She is an admirable reader, one of the best on the stage. She has played everything in Hamlet except the title-role, and has given public readings of

that. She and the late Mrs. F. M. Bates, mother of Blanche Bates, were contemporaries in the days of barnstorming and wardrobe baskets in California, a good school, as their brilliant daughters' subsequent careers attest.

George Arliss is not a parent, but he owns a parrot upon which he lavishes parental affection. A creature in the newest color mode of gray and pink feathers, and with impudent beak and staring green eyes, and a sweeter voice than any other of his kind, helps to receive visitors in the Arliss drawing room. If it shouts disconcerting personal remarks at the visitor it is gently chided, but is never sent from the room. Its name is Dinky Bits.

Rose Stahl back from wanderings in France and England and the Netherlands amazed her company at rehearsal by forgetting the lines of The Chorus Lady, which she has played twenty-five hundred times. "I don't know whether the man paid or the woman paid," she said. "I tried studying the part, but it seemed as foolish as studying the alphabet. Never mind. It will all come back at dress rehearsal when I put on Patricia's coat and hat." And as though the part had been rolled away in mothballs for the summer, inside the tan cover jacket, with the donning of the jacket Miss Stahl's memory returned.

An interviewer has secured from Henry Miller, the actor-manager's opinion of the female species of interlocutors for the prints. The opinion was succinctly stated. "I don't like them," said Mr. Miller. The interviewer pleaded for his sisters of the question mark. "They mean well," he said.

"I have no doubt of it," returned Mr. Miller. "I have never known any one in or out of jail who didn't mean well."

THE MATINEE GIRL

GOSSIP OF THE TOWN.

Renee Dyriz has been engaged by Charles B. Dillingham for Fritz Scheff's new opera.

Doan Borup has signed for the lead with Pilar Morin in her sketch, The Affair at Brighton Beach, which opened in Reading, Pa., on Aug. 31.

Helen Hale has returned from Paris, where she has been studying music for the past six months. She will be leading woman for William Collier in The Patriot.

The Witching Hour will end its run at the Hackett Theatre on Sept. 19 and start on a tour of the principal cities. James K. Hackett in a revival of The Prisoner of Zenda will follow on Sept. 21.

Hubert Wilkie and Maitland Davis have been engaged for the Grace Van Studdiford opera company.

Nina Morris, Mabel Roebuck, Arthur Hoops, and Brigham Royce have been engaged by James K. Hackett for The Prisoner of Zenda.

Milton and Sargent Aborn have engaged as one of their principal prima donnas for their English grand opera company Estelle Wentworth, who recently appeared with George M. Cohan at the Knickerbocker Theatre. Other members of the company will include Harry Luckstone, Henri Barron, Harry Davies, George Shields, William Schuster, Bertha Shalek, Alice Kraft Benton, Hattie Belle Ladd, Max Fichandler and a chorus of eighty. The company will open at the Teck Theatre, Buffalo, on Sept. 28 for an indefinite run, and will appear in Brooklyn commencing Christmas week.

The John J. Reiser Amusement company has engaged Edith Edwards and Tim Cronin to support May Ward in The Cash Girl. The piece will open at Atlantic City on Oct. 12.

Michael Michailof has been engaged for four performances with Abramson's Italian opera company at the American Theatre.

A copyright performance of The Fighting Hope was given in London on Aug. 31.

The Eastern Paid in Full company opened at Reading, Pa., on Aug. 31. Thomas Clarke played Joseph Brooks; Frank E. Burton, Captain Williams, and Catherine Proctor, Emma Brooks.

The Battle is the title selected for the new Cleveland Moffet play in which Wilton Lackaye will be starred by Liebler and Company.

W. W. Young, recently on the staff of the Chicago Journal, has been engaged by Liebler and Company as assistant to Robert MacCulloch, general press representative.

The new German Theatre will open on Oct. 1 with Ernst von Wildenbruch's comedy, The Executioner. During the same week will be produced The Devil (German version), The World Without Men, and Divorce, by Paul Bourget. The \$10,000 production of William Tell will take place on Nov. 10, Schiller's birthday.

Frank Harcourt is resting a week at his home in Worcester, Mass., prior to rehearsing with Gus Bothner's A Bunch of Keys. He will play Grimes, the principal part.

Davis Todd has been engaged for the company supporting Elsie Janis in The Fair Co-ed.

Gladys Crotius is playing Wanda in the number two Montana company.

C. Nick Stark, last season with James O'Neill, has been engaged to play Valentine in Rosabel Morrison's production of Faust.

Eva Lang, leading woman with the Woodward Stock company at Kansas City, had a bad fall on the stage during a performance of The Marriage of William Ashe last week. She was able to continue through the week with her right arm and hand bandaged.

Sylvia Lillian Storey, a member of the London Gaiety Theatre company, was married in London on Sept. 2 to William John Lydon, Earl Poulett. Lady Poulett is a daughter of Fred Storey, an English comedian.

Mr. and Mrs. George Barr have returned to their home in College Point, L. I., from The Weira, N. H., where they have been visiting their daughter, Charlotte Eveleth. They have been engaged by Henry B. Harris for The Lion and the Mouse, their third season.

A post card was received last week from Richard Allen, with Mrs. Wiggs of the Cabbage Patch, in the Antipodes, reporting a delightful trip. The post card was sent from Fanning Island, a cable station with thirty inhabitants.

Sanford B. Ricaby, proprietor of the West Minstrels, has decided not to take the minstrel on the road this season, but will manage the musical comedy, Marigold, by Barclay Walker. Rehearsals are being conducted at Lyric Hall under George Paxton. The season will open at Wheeling, W. Va., on Sept. 15, and after a few weeks on the road the company comes to Broadway for a run.

Phyllis Carrington, who has been spending her vacation abroad, touring France, Germany and England with a party of friends, returned to New York last week. While in London she was the guest of Winifred Gordon, a prominent English society girl. Miss Carrington has signed with Henry W. Savage for The Devil.

Henry E. Dixey has been engaged by Henry W. Savage for a term of years. He will play the Devil in one of the road companies Mr. Savage is sending out.

Sophie Brandt has temporarily replaced Ida Brooks Hunt in the prima donna role in Algeria. Miss Hunt is ill with bronchitis.

REVIEWS OF NEW PLAYS.

A BUSY WEEK WITH NEW PRODUCTIONS OF VARYING MERIT.

Arnold Daly at Wallack's—The Mollusc Plagues—Algeria Splendid in Color—The Girls of Godenborg—A New Melodrama—At Other Houses.

To be reviewed next week:

DIANA OF DOBSON'S..... Savoy
GLORIOUS BETSY..... Lyric
FLUFFY RUFFLES..... Criterion
WILDFIRE..... Liberty
THE STAR BOUT..... Fourteenth Street
FALSE FRIENDS..... Third Avenue
THE CHOLE SLAVE'S REVENGE..... Grand Street

Wallack's—The Regeneration

Play in four acts, by Owen Kildare and Walter Hackett. Produced Sept. 1. (Liebler and Company, managers.)

Arthur Ames..... Edwin Arden
Owen Conway..... Arnold Daly
Skippy..... Roy Fairchild
Casey..... Edward Heron
Dempsey..... William Harrigan
Mickey..... George Leach
Terry the Buzzer..... Charles Haynes
Spencer Gray..... Harold M. Chesire
Reginald Hollister..... R. W. Tucker
Hawkins..... John Harrington
Marie Deering..... Joseph Lett
Nellie..... Helen Ware
Mrs. Parsons..... Mary Frances Boyce
Ollie Parsons..... Janet Beecher
Mrs. Deering..... Mathilde Deshon
Lizzie May..... Rose Allen

Good acting may bring some success to the dramatization of Owen Kildare's "My Mamie Rose," but as a play it is not strong enough or real enough to stand alone. The melodrama in it is not forced and the characters are not overdrawn, but there is a lack of continuity that prevents any impression of actuality. The regeneration has too much the appearance of being done in leaps and bounds. Most of the incidents are interesting in themselves; some of them are thrilling with the old melodrama thrill. The ending is disappointing.

The first act takes place in a Bowery cellar, known as "Chickory Hall," a resort of thieves and a "show place" for slumming parties. Owen Conway, leader of the gang, is getting over a drunken spell. A party of people from uptown visit the place under the guidance of Arthur Ames, who is permitted to witness a faked fight between Conway, parading as a champion, and one of his adherents. While the fight is in progress Marie Deering, a young school teacher, is dragged into the cellar by other members of the gang, who have tried to rob her of her pocket-book. One of the men insults her, and Conway, without knowing why, protects her. The slumming party leaves, but Ames and Marie Deering remain behind to thank Conway. Ames, who has exhibited a large roll of bills, is attacked by the gang, at Conway's command, and is about to be robbed, when the school teacher intervenes. She orders Conway to release his victim, and the young tough finally complies. Then Marie Deering, sending Ames to wait for her outside, persuades Conway to come to her home to learn to read. Conway gives a half-hearted consent. After she has gone the young man refuses an offer to work as "bouncer" at a dive across the street, where Nellie, his sweetheart, is one of the singers.

At the Deering home, the next night, Marie begins her reforming. She begins to teach Owen the alphabet and then instructs him how to pray. Her mother and Ames try to dissuade her from attempting the reformation of this man, and it is discovered that Ames is in love with her. Conway, after his first lesson, goes back to Chickory Hall with the determination of giving up his old life. His companions refuse to believe him in earnest and jeer at him. Nellie also tries to hold him back. Conway offers to take her with him, but she refuses to give up her old life and ends by discarding him.

The third act takes place a year later. Conway is now watchman at a settlement house where Marie Deering has a school. He has learned to read and has abandoned his old companions. Ames sees that he is beginning to fall in love with his teacher and that she is more than ordinarily interested in her pupil. While the three are talking over Conway's improvement a disheveled woman bursts into the room with a story of the murder of another woman of the underworld. Ames goes out to help her find a doctor, while Conway and Marie Deering continue their lesson. Ames on his return tries to show Conway the futility of his trying to get completely away from his old life. He tells the young man that he must make his climb alone, and not any longer depend upon Marie Deering, appealing to him to keep her out of contact with such events as that which has just occurred. During the absence of Marie Deering and Ames Nellie arrives, followed by some of the gang, bringing Skippy, another member, who has committed the murder. The demand is made that Conway, for the sake of his old friendship, hide Skippy in the settlement until the police are put on another scent. After demurring Conway agrees and locks Skippy up in the classroom. Shortly after Nellie's departure a detective arrives and accuses Conway of hiding the murderer. Conway denies all knowledge of the case, and when Marie Deering comes downstairs he lies to her too. The detective is satisfied, but Marie Deering finds Skippy's cap on the floor and Conway is finally forced to confess. He drops back into his old language and declares he is going back to Chickory Hall with the gang. When Marie Deering tries to stop him by force he pushes her from him and leaves. At Chickory Hall, in the final act, the gang is rounded up and arrested. Conway refusing to take advantage of a chance to kill the detective who has discovered him, and escape. He is arrested with the rest, and he refuses to permit Marie Deering, who has followed him, to take the blame upon herself. In a final scene they hint at their love for one another, and then Conway is led away by the police.

Arnold Daly in the role of the regenerated tough proves a little further his right to a high rank among actors. In the first and second acts he is especially good, both in characterization and in the display of emotion. In the third act something of his familiar mannerisms and something of his boyish voice mar the effect of his acting. His work in the fourth act is of the best. Helen Ware as Nellie gives a nearly perfect portrayal of the character. Her scene at the close of the second act, where Nellie discards her lover, is superbly done. Jessie Inett as Marie Deering is too much of the school teacher and not enough of the woman. She is cold, unsympathetic and unnatural in her acting. In the strong emotional scene at the close of the third act she gives some indication of strength. Mary Frances Boyce as Mrs. Parsons, one of the slumming party and a friend of Marie Deering, is excellent in a role that offers few opportunities. Her work is full of natural vivacity and artistic surety. Rose Allen as Lizzie May, who reports the murder, gives a remarkably fine performance of a very small part. Mathilde Deshon does well as Mrs. Deering, and Janet Beecher is satisfactory in the "bit" of Ollie Parsons.

Edwin Arden is wasted in the "feeder" role of Arthur Ames. Only in the third act does he have a chance to do anything of consequence, and this he does well. Roy Fairchild's performance of the role of Skippy is an excellent characterization, in keeping with the work he has done in other roles of the same type. Edward Heron as Casey and William Harrigan as Dempsey, two other toughs, are both very good. The small parts are well taken. None of them is of consequence to the plot.

Garrick—The Mollusc.

Comedy in three acts, by Hubert Henry Davis. Produced Sept. 1. (Charles Frohman, manager.)

Tom Kemp..... Joseph Coyne
Mr. Baxter..... Forrest Robinson
Miss Roberts..... Beatrice Forbes Robertson
Mrs. Baxter..... Alexander Carlisle

How delightful a comedy this shell-fish play was in London can be imagined by the pleasure it gave American audiences last week, without the principal attraction of the London production, Sir Charles Wyndham. Joseph Coyne does very well, but the part calls for an actor of the finest attainments in the high comedy line. It is a comedy without "action" in the sense of the characters doing things. It is composed principally of conversation, but such bright, witty conversation, and so unexpected at times, that one forgets that the people are just sitting around talking.

A Mollusc, according to the play, is a man or woman who is devoting all of his or her energy to remaining stationary. One of the greatest delights of a mollusc is to remain in bed when he is strong enough to get up. Working hard to preserve inertia is called molluscing. The mollusc of the comedy is Mrs. Baxter. She is very pretty and very lazy (laziness is another term for molluscity). She has for devoted slaves her husband and her children's governess, Miss Roberts. They do everything she asks, because she has such a clever way of asking things. Her brother Tom comes home on a visit from Colorado, where he has been cured of molluscity. He sets about to work a like cure in his sister. He decides that she is to help him arrange the flow-ers. It ends by his doing everything but the actual arrangement, and that is attended to by Miss Roberts. Tom falls in love with Miss Roberts and she falls in love with him, but she has an old-fashioned conscience that makes her unwilling to leave Mrs. Baxter as long as Mrs. Baxter needs her. In fact, she has tried to give notice a good many times, without success. Mrs. Baxter has found it so easy to delegate to the governess the task of entertaining Mr. Baxter at chess and with long walks. She sees the attraction the young woman has for the Colorado brother, and fearing a loss in this direction, she says some very unpleasant things to Miss Roberts and breaks up a proposed picnic which she had never intended to let happen anyway. Miss Roberts, having no mother and having just refused to marry Tom when she wants to say "yes," has a little cry on Mr. Baxter's shoulder, and Mrs. Baxter discovers them. Tom tells his sister that she should send the governess away at once before it goes any further. But Mrs. Baxter decides to fall ill instead, and she cannot do without Miss Roberts when she is ill.

A week later and the illness continues. Baxter, very contrite, is devoting himself to the remarkably healthy invalid, and Miss Roberts stands on the other side to render service. Tom is disgusted and beginning to lose hope. Mrs. Baxter, becoming momentarily tired of their ministrations, sends one to the library and the other to move the furniture in her room. Tom takes advantage of the opportunity to tell his sister what he thinks of her, which, of course, does no good, for molluscs have no sensibility. Then he hints that Baxter and Miss Roberts may be taking advantage of this opportunity to be together. He thinks they would go to the arbor. Mrs. Baxter is seized with sudden strength and jumps up from the couch, in pretty cap and negligee, to hunt them. But it turns out that Miss Roberts has been to the library. Tom has a little last talk with the governess about her prospects, and she finally tells him that she wanted to say "yes" a week before. They have little time for love making, for Baxter comes limping down stairs with a sprained ankle. Miss Roberts hastens to help him and is caught by Mrs. Baxter. Now that lady decides to help her husband herself, in spite of his saying that no one but Miss Roberts knows how to help people. The curtain falls with Mrs. Baxter on the verge of a temporary relapse from molluscity and Mr. Baxter in pain from a too suddenly moved ankle.

The trouble with Joseph Coyne in the role of Tom is that Mr. Coyne, with all the improvements noticeable in his work, has not got away from musical comedy. His comedy is a little too broad for so delicate a comedy, and he does not appear real. Alexandra Carlisle as the mollusc is beautiful, talented and charming. If there is a flaw in her acting it cannot be discovered after a single viewing. Beatrice Forbes Robertson as Miss Roberts gives a good performance, with all the comedy values brought out. Forrest Robinson is very good as Baxter.

THE LIKES O' ME.

Mathilda Emma..... Maud S. Love
Billy..... Doris Keane
Viscount Worth..... George Clark
Lord..... W. H. Gilmore
Earl of Whitecliffe..... Dudley Digges

The Mollusc is preceded by a one-act episode, by Wilfred T. Colby. It is altogether inconsequential. A boy of the streets confides his past history to a young viscount and gets twopenny with which to buy cigarettes. Doris Keane as the boy acts badly. So does Maud Love, the storekeeper. George Clark, about fourteen years old, is good as the viscount, boyish and natural. Dudley Digges reads his four or five lines well, and W. H. Gilmore looks like a footman. The scene of the piece is the interior of a small general store in London and is well painted.

A change has been made in the music at this theatre by the introduction of an organ that replaces the viola and two second violins.

Broadway—Algeria.

Comic opera in two acts; libretto by Glen Macdonough, music by Victor Herbert. Produced Aug. 31. (Frank McKee, manager.)

Zoradie..... Ida Brooks Hunt
General Pettipiece..... William Pruette
Captain De Lome..... George Leon Moore
Millicent Madelon..... Harriet Burt
C. Walsingham Wadsworth..... George Marion
Van Cortlandt Park..... Ernest Lambert
Trainer Crews..... William Cameron
Mrs. Billings F. Coolings..... Florence Nash
Mr. Billings F. Coolings..... Eugene P. Arnold
Ali Kohn..... May Willard
Mimi..... Grace Rankin
Nella..... Katherine Howland
Zaphire..... Madge Richardson
Mirza..... Carolyn Barber
Lakme..... Cora
Lieut. Bertrand..... Richard M. Dooliver
Lieut. Dubonnet..... Franklin Foster

With a rewritten book and a new cast of principals, Algeria will pass the Winter with credit to producer and public. As it is, Victor Herbert's fine music and the wonderfully gorgeous scenic and costume effects will scarcely carry it to Christmas. Which is to be regretted, for the librettist has made a brave effort to get away from the all too familiar musical comedy humor. There is little slang, not many commonplace jokes, and practically no cheap repartee. But the book is unequivocally dull.

The story is of a Sultana, who fell in love with an unknown poet, author of "Rose of the World." Three deserters from a French military post get into trouble with the Sultana's tribesmen, and in order to extricate themselves pretend to be the poet. Their failure to come up to specifications puts them into many unpleasant predicaments. The real poet is finally discovered in the person of a French captain in command of another city. He and the Sultana get married and live happily ever after.

Ida Brooks Hunt, who has the role of Zoradie, the Sultana, was suffering from a severe cold on the opening night and was out of the cast for several performances subsequently. In spite of this handicap she gave a pleasing representation, though her singing was decidedly poor. Her best songs are "Rose of the World" and "Twilight in Barakeeah," the latter accompanied by some of the best music Victor Herbert has ever written. Harriet Burt as a woman doctor practicing among the Algerians is very good and has the popular advantage of singing the most

(Continued on page 6.)

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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1874.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President, 12 West 40th Street. LYMAN O. FISKE, Secy. and Treas., 121 West 42d Street.

CHICAGO OFFICE:

(Otto L. Culburn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,

EDITOR.

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Twenty-five cents an agate line. Quarter-Page \$40; Half-Page, \$80; One Page, \$160.

Professional cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.

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SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$3.50 per annum. All other foreign countries \$5.50, postage prepaid.

Telephone number, 570 Bryant. Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Dawson's Agency, 11 Green St., Leicester Sq., W. C.; Murray's Exchange, 5 Northumberland Ave., W. C. In Paris at Brant's, 17 Avenue de l'Opera. In Liverpool, at Lohrke, 20 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - SEPTEMBER 12, 1908

Largest Dramatic Circulation in the World.

PLAYS COPYRIGHTED

Entered at the Office of the Librarian of Congress at Washington, D. C.

Accordes de Village, L'; pasteurale in one act. Words by Paul Stock and H. de Chennivier. Music by Paul Stock.

Acte; drama in four acts. Text and music by Jean Maurel. German translation by R. Schütz-Boncke.

Affair of the Family, An. Robert Marcus Schinka. Alaskan, The; comic opera. Book and lyrics by Joseph Blithen. Music by Harry Gerard.

Alderman, The; play in one act. By J. T. Prince, Jr.

Amateur Burglar Night; a twenty-minute sketch. By F. A. Hooge.

At 'Possum Hollow; drama in five acts. By Dave H. Woods.

At the Moving Picture Show; character monologue. By John B. Hyman.

Aurora; drama in four acts. By Hector Quenda and Luigi Illica. Music by H. Paulina.

Ballet of Boating Brook, The; shadow pantomime. By C. B. Clark.

Bacon's Ancestors; play in three acts. By E. S. Van Ella.

Beautiful Liar, A; or, After the French Ball; comedy in one act. By J. R. Gordon.

Bella Donna; farce in one act. By F. Mandel.

Belle Marcelline, La; play in four acts. By P. Berton.

Beware of Relatives; farce in one act. By J. I. Tauman.

Bibliothekar, The; farce in four acts. By Gustav von Moser. Edited with notes and vocabulary by Holton A. Parr, Ph.D.

Blossoms in Winter; dramatic sketch in one act. By T. H. Sheridan.

Bonnie English Rose, The; melodrama in three acts. By A. O. Fowers.

Brides of Bellingham, The. Otto Collings.

Case Against Jones, The. By A. Hoffman.

Caught with the Gods; sketch in one act. By Frank Dumont.

Chant du Cygne; comedy in three acts. By G. Duval and X. Roux.

Chinese Lantern, The; a play in three acts. By Lawrence Housman.

Christmas on the Comstock, A; a vaudeville. By Harry D. Cottrell.

Circumstantial Evidence; or, The Man and the Thief. K. M. Lacey.

Coming of Sierra, The; or, Isael, the Wife of Heber the Kneiter; drama in three acts. By P. N. Davey.

Corinne's Ransom. By C. J. Vredenburg.

Cupid's Contest. Elise Camille Jara.

Deathless Army, The; a patriotic word-song picture. By E. Davis.

Detective Detected, A; farce in one act. By P. D. Hickman.

Doctor Markham; play in three acts. By Paul Prester Temple.

Electricity is Life; comedy in one act. By F. X. Conlan.

Engaging Janet; farce in one act. By Esther W. Bates.

England's Throne; history, eight scenes from. By C. Lewis.

Everywoman; her pilgrimage in quest of love; a modern morality play. By W. Browne.

Experiment in Matrimony. An. Charles E. Sternberg.

Father, Son and the New Ghost, The; drama in four acts. By M. Mihal.

Favor of the Gods, The; comic opera. Words by J. H. Wallis. Music by H. E. Hammond.

Felst; musical burlesque in one act founded upon the fourth act of Gounod's opera Faust. By W. Breda.

Georgiana; comedy in three acts. By Franz von Schonthausen.

German Old Maid as American Concert Leader; a play in one act. By G. Ritter.

Girl from Chicago; or, Shoe Strings. By K. M. Lacey.

Girl in the Front Row, The. By K. M. Lacey.

Girl in the Purple Mask, The. Scott Leslie.

Girl of Resources, A. By J. C. Rosenberg.

Glückswindchen, Das; operetta in four scenes.

By Leo Stein and Carl Lindau. Music by Edmund Krieger.

Golden Helmet, The. By W. B. Yeats.

Governor's Wife, The. Christine Hill.

Halfhearted, The; Western drama in three acts. By Frank Bennett.

Hand of Fate, The. Christine Hill.

Hazel Kibre; domestic comedy-drama in four acts.

By Steel MacKaye.

AN ACADEMIC EXPERIMENT.

AN interesting example of the academic drama was the production in Berlin last week of Byron's Sardanapalus, "rewritten in accord with the discoveries made during the extensive excavations conducted by German, English and French scientists on the sites of the great Assyrian cities."

Students are aware of the shortcomings of Byron as a dramatist, while they acknowledge his wonderful gifts as a poet. His sentimental subjectivity was fatal to necessary dramatic force in the large topics he elected to treat in play form. And one can imagine what Sardanapalus proved to be after archaeologists had reformed it to their illustrative purpose.

Cabled accounts of the event say that the audience which witnessed the production was brilliant, but that it "received the elaborate scenic studies rather coldly, although it appreciated the immense and scholarly labors bestowed upon them. The leading dramatic critics think that the spectacle of antique life unfolded is not likely to be popular." In short, the spectacle was an aesthetic success, but lacked human interest and dramatic consequence.

Yet this magnificent production, made under the personal supervision of the German Emperor, proved again that the theatre is a noble plaything for those who are able to stand the expense of such a diversion. Emperor WILLIAM, who makes good the yearly deficit of the royal theatres and operas—disbursing for this purpose something like three quarters of a million dollars—is said to have remarked with a smile, as the final curtain descended upon Sardanapalus, "Well, I think I have had my money's worth." And if he is satisfied no one else can complain of an experiment which, at least, has added dignity to the stage.

Still, the archaeologists will claim that such a spectacle is worth while, for it has visually presented to the public the results of researches which all liberal minds must indorse. An interesting account is given of the dress rehearsal, which was witnessed by many distinguished persons upon invitation of the Emperor.

When the curtain arose revealing the massive architectural setting of the scene, which had been studied from fragments in the British Museum, the Emperor remarked that it was the first time he had seen a stage picture whose architectural features made living figures seem small. The Emperor then explained to some of his guests that he believed there was not a single piece of cloth or a button used in the stage production which had not been copied from discoveries unearthed by Oriental excavators, and that these originals were now in museums in various parts of the world.

"Never, perhaps," says the *Sun* correspondent, "was a pictorial ballet of the sort so magnificently and faithfully staged, the final scene, with the curtain falling on the desperate king and his favorite slave sinking amid the blazing ruins of the throne heaped with the riches of the Assyrian court, being a terrifying dénouement. The music was appropriate and sonorous throughout, though somewhat monotonous."

Professor DELITZSCH, Germany's greatest Orientalist, has given eight months of almost continuous labor to this production. It has been the object of the Emperor, as he once explained to a visiting Orientalist, to make the Biblical past live in the mind of people who could not or would not read the cuneiform inscriptions. Professor DELITZSCH said that the cloth for the costumes worn by the players had been especially woven in imitation of ancient designs, and that the entire set of costumes would be placed in a museum at the close of the production. He believes that the Chaldean costumes are perfect, and said they had not been worn by men or women since about the year 600 B. C.

All this delights the studious mind, and appeals to intelligent curiosity. Yet it is not drama for the multitude. And it is drama for the multitude that keeps theatres going without the aid of emperors, kings, millionaires, or governments.

GOING TO ARGENTINA.

The first American theatrical company to play in South America sailed Saturday on the steamer *Nyrone* for Buenos Ayres. The company will present for eight weeks, beginning Oct. 2, a series of standard plays, and the players are guaranteed by subscribers of the Argentine capital. Cecil De Mille, of New York, is acting as agent. The company consists of Jane Wheatley, Nina Herbert, Wallace Erskine, Robert Stowe Gill, Eva MacDonald, and Douglas J. Wood. The company will play at the Odéon Theatre.

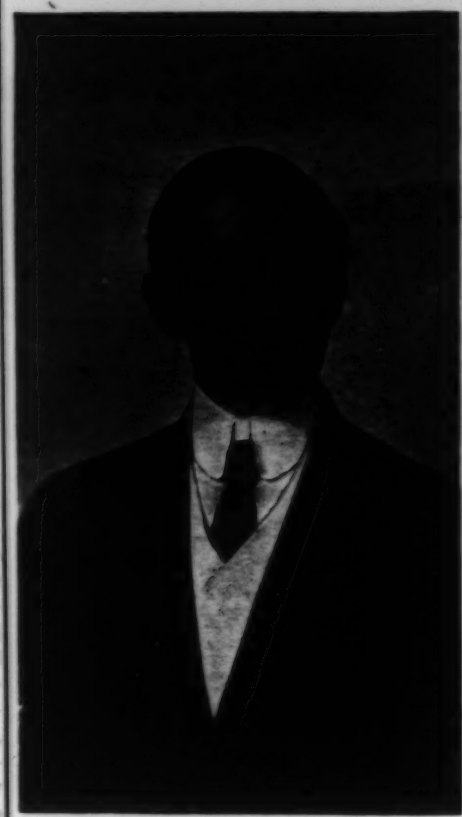
HITCHCOCK ARRESTED FOR DEBT.

Raymond Hitchcock was arrested in Boston on Aug. 29, under the Massachusetts law which permits a person about to leave the State to be held for debt. Security in \$2,000 was furnished by friends. The arrest was on a claim from Herman Fromme, attorney, for \$1,000 for services. Hitchcock claims that he engaged the lawyer to contest a \$650 storage bill and that Fromme sent in a bill for \$1,600.

THE NEW THEATRE.

AN INTERVIEW WITH LEE SHUBERT, ITS BUSINESS MANAGER.

Some of Mr. Shubert's Ideas on Practical Matters Pertaining to This Great Undertaking—His Beliefs Success of the Project is Assured—Some of the Plans.



Lee Shubert, whose recent appointment as business manager of the New Theatre has brought him forward before the professional public even more prominently than all his former achievements in the theatrical field, yesterday gave a representative of *THE MIRROR* a special interview concerning his views as to the conduct of the enterprise. He believes, with the other two directors, that the project may easily be made an established success, and looks for no insurmountable obstacles when the doors of the playhouse are opened to the public somewhat more than a year from the present time. Though appreciating the difficulties of launching such a project, he feels that the time is ripe for the movement, and that the fascination of novelty will rapidly deepen into the sincere interest of lasting support.

"In spite of much that has been said and printed at the instigation of theatrical men who hold a mistaken idea that the New Theatre is to be an opposition instead of a general benefit, we feel that the success of the enterprise is quite assured even at the present moment," declared Mr. Shubert, the business manager, who has already devoted much time and labor to the practical realization of the project.

"I do not mean that those at the head of the institution will not have grave problems to face or that we expect every production made at the New Theatre to be an instantaneous 'hit,' or to take the town by storm. We cannot guarantee that all the approximate fifteen productions of the first year, for instance, will meet the public taste; but we can surely promise that the presentations will be made in a manner to command respectful attention. Also, we feel assured that there must be a very large educated public on whom we may rely for a substantial interest in at least the classic portion of the repertoire. Moreover, as the productions are to be offered not for long consecutive runs but in repertoire, as with the endowed theatres abroad, we shall be able to make certain special and artistic offerings, understanding in advance that they would not be adapted to sensational record-making in ordinary Broadway theatres."

"We are confident that the project is to be a success, and that this new idea in the American theatrical world has come to stay; not because we expect any absolutely phenomenal success at the outset, but because we anticipate at least a fair portion of good fortune and have ample sinews of war with which to fight all the battles before us. This does not mean that we expect to assume an attitude of hostility to the regular managers—my own appointment should prove the contrary—merely that we shall be able to hold our own if attacked."

"It is not my wish to repeat familiar details as to appointments and such matters. Members of the dramatic profession have already been told that the repertoire will embrace classics of many years ago and of very recent date, and will also include each season several new pieces, with the preference given to American authors. It is obviously impossible to declare the exact nature of the new pieces in advance, as the best work of every type is to be eligible. Members of the profession also know that the company is to be a stock company on such a scale as has never before been organized in this country, numbering some thirty people—all competent actors and some of them the most noted players—but without any star or stars. In order that the productions may be rehearsed in the utmost detail and with infinite care, it is understood that by no means all the players will be expected to appear in all the presentations."

"Without going on record as replying to the opinions of certain theatrical managers, not addressed to us but given to the newspapers as if with the intention of discrediting the enterprise, I wish to point out a few facts. One noted manager, who does not believe in the idea of the New Theatre, has remarked that the institution will be unable to get the best plays because of the comparatively short runs that can there be allotted even the most successful pieces. This manager knows, as well as we know, that the production of a piece in the repertoire of the New Theatre for some months or weeks will be an unqualified advertisement for it—that it can later be presented by other companies throughout the country with the stamp of the New Theatre to herald it, and may remain in the repertoire of the New Theatre for years to come."

"To have a play produced at the New Theatre will be greatly to enhance its value in the long run, as any author or manager must see on a moment's reflection. To have his work produced at the New Theatre will mean as much to the aspiring dramatist as it means to an artist when his picture is hung in the Paris Salon. Such a production will also be an honor not to be despised by the wealthiest and most firmly established dramatists in this country or any other country. Instead of considering that there will be any difficulty in getting manuscripts from the best authors—except as some of them may temporarily be limited in their activities by contracts with individual managers for specific terms—we believe that the New Theatre will have the pick of the land and that this problem will be purely selective."

"It has also been asserted that it will be impossible to get the finest players, for the reason that they would be unwilling to discard successful roles after playing in them a comparatively

few times, and mention has been made of the immense sums of money that many players now earn through their existing contracts. In this connection it may be remarked that one of the standard complaints of many leading players is that they are obliged to continue so long in their successful roles to the detriment of their artistic ambitions. These same players also appreciate what it would mean for them to stay permanently in New York city, truly to identify themselves with the social and artistic life of the metropolis. Moreover, the capital invested in the New Theatre and represented by the Founders is practically unlimited, and we can afford to give the public the best."

"Managers who have made these statements would be astonished if they could see a private list of the players who have signified their willingness to become members of the company at the New Theatre and the playwrights who have offered their manuscripts. The general public may be equally astonished to learn that not one but several managers who have recently been quoted as not believing in the New Theatre were applicants for the honor of the position which came to me."

"Little need be said as to the possibility of a rival institution on the same lines. In the first place, no theatre manager in the world can amass any such amount of capital as that represented by the men interested in the New Theatre. And if any man should establish another New Theatre, that would only prove the success of the initial achievement. Opposition in New Theatres might truly be expected to produce progressive and notable artistic results."

"The one point which I wish to have the members of the profession understand most clearly is that the New Theatre is not going to injure the regular theatrical business, but is going to give it a direct impetus. If the New Theatre is a success it will not mean that the other playhouses will lose patronage, but by increasing the general interest in the theatre will mean the immense enlargement of the theatregoing public and consequent prosperity. The New Theatre is not to be a house of such extraordinary dimensions as to be a drain on the people of New York; but a house of moderate size and proportions, which may be expected eventually to draw to theatre box-offices many more people than it can ever accommodate within its own walls."

"I wish particularly to express my gratification at finding myself associated in this New Theatre undertaking with two such thoroughly competent and practical men as Winthrop Ames and John Corbin. I predict right now, and the public and the regular theatrical managers will shortly be obliged to admit, that Mr. Ames is a genuine theatrical man, and I know that his special knowledge of the theatre has been curiously underestimated. Mr. Corbin's long experience as a critic for two leading newspapers and his invaluable research certainly give him the right to claim an exceptional knowledge of plays and players."

"The Founders of the New Theatre, through their special committee, have given the three directors practically carte blanche in the working-out of the plan. We therefore find ourselves, through their confidence and generosity, in a position to proceed regardless of expense and beyond the limits of commercialism. With every possible means at our command, our one ambition shall be to offer such artistic performances as will surprise the public and defy the competition of any ordinary commercial theatre."

NEWS FROM MEXICO.

No Smoking to Be Permitted in the Theatres—The Zaragoza Theatre Collapses.

MEXICO CITY, MEXICO, Aug. 23.—Hereafter no smoking will be permitted in the theatres in this city. This is in accordance with an order just issued by the Governor for the enforcement of good manners in the playhouses.

The Zaragoza Theatre, which was to have been opened the end of this month, collapsed recently, killing four men. It is said that a poor quality of cement used in the construction of the building caused the accident.

A number of divas have just arrived in this city who are en route to interior cities. Clementina Morin returns to her native city under contract to Manager Davila, of Guadalajara, after many successes in the large cities. Esperanza Dimares de Virgil is another one of the recent arrivals.

The Cuban Bufo company, of which Raul del Monte is the principal actor, has returned to Mexico. This troupe consists of forty-five members and made its first appearance to-night at the Noriega Theatre, at Vera Cruz.

FRED J. SLOAN.

YOUNG ATHLETES IN A PLAY.

Brown of Harvard, opening at Schenectady on Sept. 7, in which James Young is the star. will this season have as male supernumeraries as remarkable a body of young athletes as have been seen on the stage in recent years. These young men, most of whom are college graduates, will organize baseball and football teams, and are anxious to meet teams in those sports on the route of the play.

AMUSEMENT COMPANIES INCORPORATED.

The Regal Amusement Company, New York, filed articles of incorporation with the Secretary of State at Albany on Aug. 31, having a capital stock of \$15,000 and three directors: Arthur G. Muhler and Herbert J. Dahn, of New York, and Berent C. Gerken, Belmar, N. J.

AL WILSON'S NEW PLAY.

Al. H. Wilson appeared in his new play, *When Old New York Was Dutch*, at Plainfield, N. J., on Sept. 3. The scenes are laid on Manhattan Island during the time of the last Dutch Governor. Irma La Pierre plays the leading role in Mr. Wilson's support.

CUES.

Beginning last week, Thursday matinees will be given at the Casino Theatre.

Viena Bolton has been engaged for Beth Harris in *Faith in Full*, Western company, opening in Reading, Aug. 31.

Al. Hayman has sold his share of stock in the Illinois Theatre, Chicago, to William Harris.

Elvia Bates has been engaged for Gloria, road company.

Louise Brunelle has been engaged for The Girls of Gottenberg.

The Fair Co-ed is the title of the new musical comedy in which Elsie Janis will appear this season.

H. J. Buchanan has been engaged to play *Stubbins* in Mrs. Wiggs of the Cabbage Patch, number two company.

The title of Charles Klein's new play, formerly announced as *The Mischief Makers*, has been changed to *The Third Degree*. The play will open in Boston in November.

Edwin A. Relkin has leased the Princess Theatre, Baltimore, to add to his chain of Yiddish playhouses.

S. Burton Keyes will do the advance for the Keyes Sisters Stock company the coming season.

Robert Dempster has been engaged as leading man with Luis Glaser.

Arthur Sanders, one of the principal members of The Girl at the Helm, was stricken with paralysis in Milwaukee Wednesday night. Hamilton Coleman is playing his role.

Lieber and Company have obtained the dramatic rights to Joseph Medill Patterson's novel, "A Little Brother of the Rich."

Rehearsals of William Gillette's adaptation of Henri Bernstein's *Sanson* begin this week.

"Happy" Harry Hamilton will star this season in *The Girl from Barzee*, opening at Catskill, N. Y., on Sept. 21.

THE USHER



Edwin Mordant, expressing to THE MIRROR a tribute to the late Bronson Howard, recalls the exceptional relations that existed between the dramatist and those who interpreted his works.

"Mr. Howard was always considerate of the actor during rehearsals," says Mr. Mordant, "and never averse to accepting a suggestion. I recall an incident that occurred during the rehearsals for the original production of *Aristocracy*, of which company I was a member. A suggestion from Wilton Lackaye materially affected the end of the first act, necessitating the cutting out of many of the lines. But it produced a new strength of climax, and Mr. Howard gracefully acknowledged its wisdom and it was adopted. Few authors would, or could be, so generous. Again, in his curtain speech on the opening night in Washington (Nov. 7, 1902), after thanking his audience for appreciation of the play, he added: 'But a portion of the credit also belongs to the actors who presented it, for without their intelligent co-operation its success would not have been possible.'

"I have listened to many speeches of the same character," continued Mr. Mordant, "but this is the only one that gave recognition to those who, after all, are necessary adjuncts to a play's success." Mr. Mordant gives another incident:

In the Spring of 1908, while I was leading man of Henry W. Savage's stock company in Philadelphia (alternating with John Craig in that capacity), Mr. Howard's great war play, *Shenandoah*, was staged under my direction, with a great battle scene, ably handled by Frank Oakes Rose. Mr. Howard was present at a performance, "coming," as he said in his speech, "to see what could be done with his play in a single week's rehearsal." He admitted surprise at the result, "for not only was it correct in every detail, but many new features had been added," and he said that they would be incorporated in his manuscript. Truly a graceful compliment to the efforts of all whose aim was a successful production—as this certainly was, running six weeks in Philadelphia and four in New York. Mr. Howard recognized that he could be generous to those who assisted him to success. A failure might sometimes be averted if the author and producer could be approached, and certainly better feeling would obtain if the actor could be given the meed of praise which is his due. Mr. Howard was intellectually great, therefore he could be generous.

All this is in line with the experiences of other players with Bronson Howard, who was quick to recognize pertinent suggestions from others and lost nothing of his own prestige by adopting them.

Dr. Appleton Morgan writes to THE MIRROR apropos of the statement of a clergyman, commented upon in this journal last week, that "the earliest dramas, the miracle plays, the moral plays, depicted and taught religion, while modern plays teach vice and crime."

THE MIRROR said that there were features of the earlier plays—the miracle plays and their types—"which could by no means be commended to modern intelligence as guides to morality, yet this clergyman does not say so"; and that on the other hand there are many modern plays—a greater number now than ever before—that teach morality and all the virtues.

Dr. Morgan says that apparently this clergyman never has read the miracle plays. "If there are any writings more bestial, filthy, vile and unmentionable," he adds, "than those old miracle plays, I have been fortunate enough to escape encountering them. The miracle play of Mary Magdalene, for example, thought it necessary in order to show the power of Christ in forgiving sin, to portray the actual seduction of Mary; and the stage directions, as well as the text, render it hard to conceive of what, even then, the audience could have relished. You remember that Taine said that people of that time lived on a dunghill."

Dr. Morgan thinks THE MIRROR handles clergymen who say such things "too politely and charitably, altogether," and asks why the Actors' Church Alliance does not "take up these nasty things from the pulpit."

THE MIRROR, it is believed, quite effectively disposes of most of these ignorant pulpit expressions without losing dignity or becoming abusive. And the Actors' Church Alliance probably has other duties to perform.

A circular forwarded to THE MIRROR from Lodun, N. Y., by Mills Brothers, managers of the theatre in that town, called by them "The House Among the Orchards," as Lodun is in the great apple district of the State, is marked "Apropos of the editorial in THE MIRROR of Aug. 22." That editorial, it will be remem-

bered, dealt with some of the problems of rural management.

The managers of the Lodun theatre have definite ideas about the conduct of their business, and those ideas seem to be profitable.

They believe that nowadays a great many local managers put too many attractions into their houses, as well as too many of questionable merit.

So the Lodun managers make no booking unless they believe the attraction will prove satisfactory to their patrons.

They do not permit a traveling manager to book and "take his chances." If they do not think local conditions will warrant a good house they will not sign a contract.

Except under extraordinary circumstances they will not play attractions less than seven days apart. And they manage to see every attraction which they consider as a possibility. If in their judgment it is not "worth the price," they will not book it, or, if they have booked it, they cancel the date.

This general policy is just to the public, to the local managers, and to traveling managers whose offerings are worthy, and should be followed more commonly.

That undesirable practice in foreign theatres of selling programmes no doubt has had an accessory habit of graft, especially in London.

At many of the theatres of that metropolis it is noted now that programmes are adorned with a red paper seal, which has to be broken before the guide to the play can be opened.

This prevents the programme girl from selling a bill of the play twice over—as probably some of her kind have been in the habit of doing.

But the American custom of giving programmes free is much more satisfying. And it must be noted, in commendation, that American programmes of the play have much improved in appearance and cleanliness in recent seasons.

MRS FISKE'S MOUNTAIN SOJOURN.

When Mrs. Fiske's tour ended in the Far West in July she carried out a long-cherished plan of spending a vacation in the heart of the Canadian Rockies. Her season had been a long one, having extended over a period of ten months, and from the holidays on she had acted continuously the arduous role of Rebecca West in *Rosmersholm*. This was the longest record for a tour of an Ibsen play anywhere in the world. There was given of *Rosmersholm* 199 consecutive performances.

Mrs. Fiske went to Field, B. C., in the Selkirk Range, and from there with guides and tents and ponies proceeded to make camp near Lenchoil. There she spent two weeks, and then broke camp and "hit the trail" for another point some thirty miles distant in the mountains. In a letter Mrs. Fiske describes her surroundings and experiences.

Her camp is pitched on the banks of the Kicking Horse River in a fine forest, great mountains towering about the campers in every direction. Often a blast of icy wind comes from their snow-capped peaks. At night two great camp fires are lit. At nine Mrs. Fiske retires, and is up at daybreak with a ravenous appetite for breakfast. The early mornings are a dream of freshness and beauty. A glacier three times as big as the Grinnwald hangs over Mrs. Fiske's tent. The whole thing is on such an enormous scale that it makes you feel like an insect, writes Mrs. Fiske. All the dogs sleep in Mrs. Fiske's tent; for there are black bear, grizzly, silver fox and cougar as neighbors. The cougar is a bad fellow, but he won't come near a dog. Mrs. Fiske's maid has become a cowboy—a regular Buffalo Bill girl.

Mrs. Fiske is at work on her new part, but spends much of the time walking and viewing the magnificent scenery. At night she sits about the camp fire with the guides, and is regaled with tales of trapping and hunting.

Mrs. Fiske's traveling experience comes to an end this week, when she will return to New York to begin preparations for her new play, which will go into rehearsal the latter part of September.

NOTES OF HARRISON GREY FISKE'S ENTERPRISES

By permission of Harrison Grey Fiske the G. W. Dillingham Company will shortly publish an authorized "novelization" of the Kenta and Larned version of Molnar's play, *The Devil*, which is now being presented to packed houses at the Belasco Theatre by Mr. Fiske's new star, George Arliss. The work will be illustrated with photographs from the various scenes in this representation. A paper cover edition of the same work, by arrangement with the Dillingham Company, will be published simultaneously by Street and Smith. The first edition, based upon orders, will be one hundred and fifty thousand copies. A production which Mr. Fiske will make during the present season is a new drama of American life by Rupert Hughes, entitled *The Bridge*. Guy Bates Post will be the star in the leading role.

Managers of theatres in various cities have strongly urged Harrison Grey Fiske to send out special companies in *The Devil* in order to take advantage of the furore that his production of that play has caused in New York. Mr. Fiske declined to accede to these requests. He believes that the triumph of *The Devil* at the Belasco Theatre, New York, is due to the acting of George Arliss in the title-role and of the players associated with him in the original production, and he will not stultify that success or impose upon the public in other cities by sending out substitute companies that could not fail to give performances of an inferior character. Mr. Fiske believes that the people of other cities will prefer to see the genuine and supremely artistic performance of Mr. Arliss and his associates, and therefore he will continue to present the play in New York until the New York demand has been satisfied, and will then present Mr. Arliss throughout the country.

FLORENCE DAVIS.

On the first page of this week's MIRROR is an excellent portrait of Florence Davis, the young Southern actress who has starred so successfully during the past two or three seasons. Miss Davis had much experience in stock work and in traveling organizations prior to her first starring tour in *The Player Maid*, two seasons ago. She achieved success in such parts as *Emilie* in *Othello*, *Helena* in *The Hunchback*, *Louise* in *From Fronto*, *Parthena* in *Incompar*, and *Emmeline Echo* in *The Crust of Society*. After her stock work Miss Davis appeared in *At the White Horse Tavern*, *The Girl from Martin's*, and *Rupert of Hentzen*. She also played *Eliza* in the all-star revival of *Uncle Tom's Cabin* some years ago. She began starring in *The Player Maid* in 1905, in which play she continued the following season, and last season she successfully presented a one-act version of *Hush* at the New York Theatre. This season she will make a starring tour South in *Under the Greenwood Tree*. H. V. Esmond's comedy played by Maxine Elliott last year.

FIRE DESTROYS NEW THEATRE.

The Colonnade Opera House, a new theatre recently completed at Sullivan, Ind., was destroyed by fire on Sept. 3.

PERSONAL



POYNTER.—Beulah Poynter is again appearing in her successful dramatization of *Lena Rivers*.

STANDING.—Guy Standing arrived in New York on the *Adriatic* last Thursday to open in *The Right of Way* in Brooklyn Saturday night.

COLLIER.—William Collier will begin his season in Atlantic City at the end of this month in *The Patriot*, written by himself and Haddon Chambers.

BATES.—Blanche Bates will open her season at the Stuyvesant Theatre on Sept. 22 in *The Fighting Hope*.

WILSTACH.—Frank J. Wilstach, who will be associated with Mrs. Leslie Carter when she resumes her season in December, will fill the intervening time as a member of the executive staff of William Faversham, blazing the trail westward for that star on tour with *The World and His Wife*.

O'NEIL.—Nance O'Neill will appear in New York next month, at the Majestic Theatre, in a new play entitled *Agnes*, by George Cameron. The author is said to be a prominent novelist hiding his identity under a pseudonym.

HARVEY.—Martin Harvey has bought the London rights to *The World and His Wife* from William Faversham. The play is an adaptation of Echeagaray's *El Gran Galeoto*.

HELD.—Anna Held returned to New York last Tuesday on the *Kronprinz Wilhelm* to begin rehearsals of her new musical play.

GOODWIN.—Nat C. Goodwin returned to New York last Tuesday. He will spend four weeks in San Francisco and Reno, Nev., before beginning rehearsals of *Cameo Kirby*.

DONNELLY.—Dorothy Donnelly, now playing in *The Lion and the Mouse*, will be withdrawn from that play, to be starred by Henry B. Harris in a new play by Charles Klein.

FULLER.—Lole Fuller, it is said, is to acquire the house of the late Clement Scott in Woburn Square, London, and convert it into a dancing academy.

ELLIOTT.—Maxine Elliott arrived in New York on the *Adriatic* last Thursday, ready to begin rehearsals of *Myself, Bettina*, in which she will open at Philadelphia on Sept. 21.

BARRISON.—Mabel Barrison has been engaged by the Shuberts, to be featured in one of their new musical productions.

ADAMS.—Maude Adams has been invited to give a single performance of *Joan of Arc* at the Harvard Stadium next June. The play is being prepared by J. M. Barrie.

GOSSIP.

Peter Pan, now at Silver City, will revisit Melbourne for a fortnight and be in Sydney for Fleet Week.

The Call of the North is to be withdrawn from the Hudson Theatre in a few weeks. Robert Edeson is rehearsing a new play to succeed it, in which Katherine Grey and Catherine Courtneil will have important roles.

Mr. and Mrs. George Lauri (Marietta Nash), who have been in Australia for nearly twenty years in connection with J. C. Williamson's enterprises, have just arrived in New York on their first visit home. They expect to remain in America for several months.

Edward Lyons has been engaged for Mrs. Wiggs of the Cabbage Patch.

A captain that has been through two wrecks will be used by Captain Williams, the crusty old salt in *Paid in Full*. The captain has been presented to William Riley Hatch, who plays Williams, by Capt. Jake Wise of 842 Taunton avenue, New Bedford, Mass. Wise was wrecked in his own ship off Corinto twenty years ago. The captain was part of the salvage, and it went into another vessel, which was wrecked off New Bedford a few years ago.

Grace Atwell (Mrs. Edwin Mordant), leading woman of the Ralph Cummings Stock company, which opened for an indefinite period at the Lynn Theatre, Lynn, Mass., on Aug. 29, has become an instantaneous favorite, sharing honors with Mr. Cummings in *Captain Swift*, the opening play. This is Miss Atwell's third engagement as leading woman with the Cummings company.

David Belasco announces that he will not be able to read any play manuscripts for several months. Since he stated, some time ago, that he was hunting for new playwrights his office has been flooded with manuscripts.

The Majestic Theatre will open on Sept. 21 with *Father and Son*, in which William Morris will play the lead and John Westley, George Staley, Madeline Louie and Alice Gale will have important roles. The play is by Edgar Selwyn.

Edward Connelly and Will C. Matthews won first prize, a silver cup, at the launch race in Sunapee Harbor, N. H., on Aug. 27, with their motor boat *Puopoe*.

Avery Hopwood, co-author with Chenning Pollock, of *Clothes*, is in New York with the manuscript of a new play.

THE DRAMA IN AUSTRALIA.

STREET CAR STRIKE PUTS QUIETUS ON THEATRICAL BUSINESS FOR ONE WEEK.

Margaret Anglin to Go to Melbourne in Three Weeks—Miss Hook of Holland Successful—Moving Pictures Popular—Report That Maori Land Offers a Good Field for American Theatrical Enterprises.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. WALES, AUSTRALIA, Aug. 11.—Since last writing Sydney transit arrangements, owing to a strike of the trolley car employees, have been topsy-turvy, and for a solid week business at the metropolitan theatres was dead. Fortunately the strike is now over and attendances have increased to normal again. Margaret Anglin is now in the last three weeks of her present Sydney season, at the close of which she goes to Melbourne. As Zira this actress has scored a success equal to that of her Marise Voyin, and playgoers are looking forward to seeing her next Saturday in a comedy role, when a change of bill will be made to Clyde Fitch's *Truth*.

Meynell and Gunn's musical comedy company has scored no uncertain success at the Criterion with *Miss Hook of Holland*. The company is to be warmly praised for a production perfect in every detail. Ruth Lincoln (Sally Hook), Edwin Brett (Mr. Hook), William Cromwell (Simon Slinks), and Roland Bottomley are all due for special mention.

At the Royal The Red Mill shows no present sign of waning in popularity, and Ford, Leslie and Charles Leder are firmly established in public favor.

At Harry Rickard's Sydney hall, The Tivoli, the usual high-class attraction maintains. The present programme contains the names of John Higgins and his clever jumping feats; Galetti's trained dogs and baboons; Mignonette Kokin, the Desmond Sisters and Regan and Ryan. Harry Rickard is still in England, where he has recently purchased a fine country home near Margate.

Mark Hambourg has finished his present season here and left for Melbourne. The Klitties Band, well known on your side, are due to open at Sydney Town Hall on Aug. 15. The Royal Welsh Male Choir will follow on Sept. 1.

Harry R. Roberts is having a good time in New Zealand, where The Prince Chap is very popular. He and his company are due in Melbourne shortly to open at the Princess on Aug. 15. The Sydney season will follow in November.

Frank Thornton has been travelling through Maori land with gratifying results, and is due shortly at the Sydney Palace. This comedian's many Australian tours have always proved money makers, notably with *The Private Secretary* and *Charley's Aunt*.

Mrs. Wiggs of the Cabbage Patch company has concluded its Melbourne season and opens at Adelaide on Aug. 8. It will be in Sydney during the visit of the American fleet.

The Red Mill is booked for Melbourne Princess for Aug. 29.

The Julius Knight company is now in Tasmania, and its tour will extend to South and West Australia until near the end of the year.

The Merry Widow, after a rattling good run at the Victorian capital, has now made way for a revival of the *Dairymaids*, with Carrie Moore as Peggy.

The Harcourt Beatty-Madge McIntosh company is now in New Zealand, and is booked for seasons in Adelaide and Melbourne. Clyde Meynell has secured several new and successful London plays for this company's repertoire.

Edmund Duggan and Bert Bailey, whose *Squatter's Daughter* proved so successful, have completed a new play with an Australian plot and locale.

West's Pictures and Spencer's Theatreoscope are still showing here, as well as a number of smaller moving picture shows, and things point toward a lot of money still in this line of entertainment.

Kubell's Melbourne and Sydney seasons have proved very successful. The famous violinist is due for a return visit to Sydney, when he will be supported by Signor de Beaupres and Herr Ludwig Schwab.

The Flax Lieutenant, in which Cyril Maude has recently scored a London success, has been secured for Australia by J. C. Williamson. The same manager's pantomime company is now in Auckland, N. Z., with Humpty Dumpty, and will be in that city during the visit of the American fleet.

Allan Hamilton has recently returned from Maori land and reports that the Dominion at present offers a splendid field for theatrical enterprises, and his opinion is borne out by the reports from companies at present down there.

The visit of the U. S. fleet to Sydney and Melbourne is now close at hand, and entertainment caterers are expecting a rich harvest, as both cities will be full of visitors to welcome their American cousins. E. NEWTON DAILY.

CURRENT AMUSEMENTS.

Week ending September 12.

ACADEMY OF MUSIC—The Round Up—155 times, plus 24 week—9 to 17 times.
ALHAMBRA—Vandeville.
AMERICAN—Italian Grand Opera in repertoire.
ASTOR—William Hodge in *The Man from Home*—4th week—25 to 35 times.
BELASCO—George Arliss in *The Devil*—4th week—21 to 23 times.
BROADWAY—Vandeville.
BROADWAY—Alfred—2d week—9 to 17 times.
CABOT—The Music World—10th week—42 to 70 times.
COLONIAL—Vandeville.
CRITERION—Hattie Williams in *Fifty Rufles*—1st week—1 to 7 times.
DALY—Gilda—2d week—155 to 201 times.
EMPIRE—The Thief—2d week—155 to 201 times.
FOURTEENTH STREET—The Star—10th week—15 to 25 times.
GAIETY—The Traveling Salesman—2d week—15 to 25 times.
GARDEN—Edwina Stevens in *The Devil*—4th week—24 to 32 times.
GARRICK—Joseph Coyne and Alexandra Carlisle in *The Mollusc*—2d week—8 to 15 times; *The Lilies of the Field*—4 to 15 times.
GRAND OPERA HOUSE—Rose Stahl in *The Chorus Lady*—3d week—9 times.
GRAND STREET—The Creole Slave's Revenge—10 times.
HACKETT—John Mason in *The Witching Hour*—200 times, plus 4th week—25 to 35 times.
HAMMERSTEIN'S BOOP—Vandeville.
HERALD SQUARE—Three Twins—13th week—30 to 50 times.
HIPPODROME—Announced for Sept. 16—Sporting Days and Battle in the Skies.
HUDSON—Robert Edeson in *The Call of the North*—3d week—17 to 25 times.
HURD & SEAMON'S MUSIC HALL—Rose Sydell's London Belles.
JARDIN DE PARIS—Closed Sept. 6.
KALICH—Viola's Drama.
KITH & PROCTOR'S FIFTH AVENUE—Vandeville.
KITH & PROCTOR'S TENTH STREET—Vandeville.
KNICKERBOCKER—The Girls of Gottesberg—2d week—4 to 15 times.
LIBERTY—Lillian Russell in *Wildfire*—1st week—1 to 5 times.
LONDON—Sam Devere's Own.
LYCETUM—Billie Burke in *Love Watches*—3d week—13 to 20 times.
LYRIC—Mary Manning in *Glorious Betsy*—1st week—10 to 15 times.
METROPOLITAN—The Girl and the Detective—10 times, plus 10 times.
MINER'S BOWERY—Kentucky Belle Burlesquers.
MINER'S EIGHTH AVENUE—Gay Corner Girls.
MURRAY HILL—Gay Macquerons Burlesquers.
NEW AMSTERDAM—The Merry Widow—4th week—271 to 279 times.
NEW YORK—The Follies of 1908—83 times, plus 1st week—1 to 8 times.
OLYMPIC—Vandeville.
SAVOY—Diana of Dobson—1st week—2 to 9 times.
THIRD AVENUE—Vandeville.
VALLACK'S—Vandeville.
WEBER'S—Vandeville.
YORK—The Straight Road—14 times, plus 9 times.

THE ACTORS' SOCIETY.

MANY MANAGERS SECURE PLAYERS THROUGH THE ENGAGEMENT DEPARTMENT.

Mr. Meach Abandons the Stage to Enter the Real Estate Business, but Will Continue as Treasurer of the Society—The Second "Stunt" to Be Held on Sept. 20; Volunteers Wanted—Personal News—Items.



GEORGE T. MEACH, Treasurer.

After serving twenty years on the stage, Mr. Meach has in a way abandoned it for a commercial life. Although at present successfully engaged in the real estate business, his heart is still with his profession and his old friends in the theatrical world. To show that his heart still remains true, he is giving much of his time to the Actors' Society as a member of the Board of Directors and Treasurer. During Rose Sahl's engagement in New York Mr. Meach was understood for the principal male role. In the past Spring and Summer he has understudied the part of Captain Williams in Paid in Full. His services are eagerly sought for entertainments at the Bayview Yacht Club, of which he is an active member, but the probabilities are that Mr. Meach will never act again professionally, unless Long Island and real estate sinks to the bottom of the Atlantic Ocean. Home comfort and a successful business are more alluring than one-night stands in the far West.

Small Hoch starts his second season in vaudeville in Syracuse, N. Y., on Sept. 7. He is booked solid. This is Mr. Hoch's fifth season in vaudeville. He will play alternately Love's Young Dream and The Burlesque. He has a new act in preparation for next season.

Seth Cabell Haley arrived in town Wednesday from Atlantic City, where he has been spending his vacation.

Franklin Seagrath has placed his new play with Joseph Gates, and it will have an early New York production.

Walter R. Seymour, after a six weeks' automobile trip throughout Maine, has returned to the city and is in fine condition for the coming season's work.

Dore Davidson has been engaged by Valerie Bergere to stage direct her new sketch.

Marguerite Hatch is to be with Robert Henry Hart in vaudeville again this season. Josephine West is also to appear in the same sketch.

Marion Shirley left Wednesday morning for Detroit, Mich., where she is to open in The Bravest Girl, written by St. U. Collins. The sketch is to be presented under the management of George W. Beasel. It is a one-act drama of love and war, exploiting the heroism of a Red Cross nurse.

Robert Dudley has been engaged by Charles Dillingham to appear in one of his plays this season.

Billy Foran and Maurice Wilkinson are to appear in Harrison Armstrong's new sketch, under the management of Wilmer and Vincent.

The following managers engaged people through the society last week: Charles E. Dillingham, Henry W. Savage, H. D. Graham, Flo Irwin, Charles Towle, K. A. Roberts, Frank Tannehill, C. H. Brennan, Benjamin Chapin, A. C. Dorner, Joseph Conyers, Sam Shannon, W. G. Smythe, and Robert Miller.

The second general meeting of the members of the Actors' Society was held Sunday evening, Sept. 6.

Fannie McLister and Jack Chagnon have entered applications for membership.

The regular monthly meeting of the Board of Directors was held last Tuesday.

The second Actors' Society "Stunt" will be held Sunday, Sept. 20. Those wishing to volunteer to do a "stunt" will kindly hand in their names to the secretary.

BERTHA KALICH.

Thrilling Experience in the Adirondacks—Her New Play by Madame de Gresac.

Madame Bertha Kalich's holiday in the Adirondack Mountains was interrupted by the destruction by fire of Owlout Lodge, on the shore of Lake Chateaugay, where she was staying. The hotel caught fire at 2 o'clock in the morning and was completely destroyed in an hour. Madame Kalich escaped without injury, and through the presence of mind of her maid her personal effects were saved, although those of most of the guests of the hotel were lost.

Madame Kalich has returned to New York, where she will remain until the rehearsals of her new play begin on September 21. Mr. Fiske has obtained for Madame Kalich's use the coming season a play by Madame Fred. de Gresac, who has written it expressly for Madame Kalich. Madame de Gresac made a careful study of Madame Kalich's art last season, and she has created a role that is believed will give opportunity for the illustration of her versatile powers.

The scenes of the play are laid in Paris and Switzerland. The story is described as intensely interesting. The chief role, which Madame Kalich will originate, is that of a fascinating, gifted and impulsive woman who is swayed by the conflicting claims of love and an artistic career. The theme is neither tragic nor gloomy, but the interest is serious. Unlike most modern French plays, it does not deal in any form with the sex problem or questions of morals. The fabric is dramatic, however, and it develops scenes of emotional strength. The play contains a great deal of comedy of character, the author having drawn some of her material from contemporary bohemian theatrical life in Paris. Madame Kalich is immersed in the study of her role, and she expresses her pleasure that she is at last to be seen on the American stage in a play that is neither morbid nor gloomy. Mr. Fiske has engaged a company of especially fine quality to support Madame Kalich. Scenically, the play will possess novelty and charm.

A PITTSBURGH PROTEST.

Editor of the "Leader" Complains of Unfairness in Savage.

Alexander P. Moore, President and Editor of the Pittsburgh Leader, has sent the following letter to Harrison Grey Fiske, under date of Sept. 3, protesting against Henry W. Savage's methods in exploiting his version of The Devil in that city:

DEAR SIR:—While Mr. Henry W. Savage is vociferously shrieking for fair play in his controversy with you over the dramatic rights of The Devil, he is not so vehement as regards his fair play for others, particularly outside the city of New York.

The Leader had purchased from the New York Evening Journal the serial rights to The Devil, and for some days had been announcing that publication would begin to-day—Thursday. Meanwhile Mr. Savage, doubtless appreciating the value of such advertising to himself, and also striving to forestall you, suddenly decided to send one of his hastily constructed companies to this city, to open at the Duquesne Theatre. The advance agent, a man named Floyd, admitted to-day that he does not know the names of any of the cast, nor where the company is coming from. That Pittsburgh could not possibly secure "fair play" in a dramatic way from such an organization is readily apparent.

"Savage," declared Advance Agent Floyd, "is the champion of 'fair play,' but the next step of the 'champion' or his agents—it doesn't matter which, for Savage is responsible for his agents—was to authorize the Pittsburgh Press, a competitor of the Leader's, to commence publication of a tabloid version of The Devil on the same day set by the Leader for the beginning of its publication. The negotiations with the Press were conducted so secretly that nobody, with the exception of Advance Agent Floyd, was aware of the intended publication until the first edition of the Press appeared to-day. Floyd declares that the transaction was manipulated through Savage's New York headquarters. For the sake of a little extra advertising for his mediocre company, Mr. Savage forgot to be the 'champion of fair play' in this instance, and I am now satisfied that the man who so recklessly violated all the rules of 'fair play' has no right to use that cry in his discussion with you.

If this example should be of any use to you, I have no objection to having it made public. I hope that other people will learn to judge Savage's protest as accurately as I now can. Very truly yours,

A. P. MOORE,

President and Editor-in-Chief.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 350 Seventh Avenue, New York.

The regular Thursday tea was held last Thursday at headquarters. Among those present were the Rev. P. J. Moran, Mrs. Hudson Liston, Mrs. J. A. Moran, Mrs. C. Catlin, Mrs. A. L. Place, Constance Hamblin, and many others. Tea will be served as usual this Thursday.

At the National Council meeting held Friday, Newton M. Potts, secretary of the Philadelphia Chapter, was elected as second vice-president of the National Council. At the same meeting resolutions of sympathy were passed on the death of an officer and old member of the Alliance, Mrs. Louise Young Ferguson.

The Brooklyn Chapter of the Alliance will shortly hold its opening meeting of the season, when the Winter work will be outlined.

The Chapter meeting regularly appointed for August of the New York Chapter having been postponed from August, owing to the absence of so many members, has been omitted by vote of the directors. The next regular meeting will be on the second Thursday of November, at which many matters of vital interest to the Chapter and some constitutional questions are to be discussed. It is earnestly hoped that all members will remember the date, Nov. 12, and show their interest by attending this meeting without fail.

RESOLUTIONS ON TONY PASTOR.

At a special meeting, held Friday, of the Board of Trustees of the Actors' Fund of America, resolutions of regret on the death of Tony Pastor were adopted. Daniel Frohman presided. Al. Hayman, Milton Nobles, William Harris, Marc Klaw, Charles Burnham, Percy Williams, F. F. Mackay, Harry Harwood, Thomas McGrath and Henry B. Harris were present.

Mr. Pastor had long been active in the organization, and was a member of the Board of Trustees and of the Executive Committee. The resolutions contain the following appreciation of Mr. Pastor's character as a citizen and a manager:

Resolved, That in the death of our lately deceased member the State has lost an honorable citizen, the vaudeville stage an artist and a liberal and progressive manager, and the Actors' Fund of America a generous, honorable, loving and much loved member.

SHUBERTS SUE FOR COYNE.

The Shuberts applied for an injunction on Aug. 31 restraining Joseph Coyne from appearing under any other management. They claimed that Coyne was under contract to them at the end of 1909, and that he had never been released. Coyne claimed that the contract had been broken by the Shuberts two years ago. Justice Bischoff reserved decision.

REFLECTIONS

Scribner's Magazine for September contains the first section of Paul Wiltach's biography of Richard Mansfield. "I. His Beginnings and Apprenticeship." It will be followed by other parts of the work before the whole appears between its own covers. This history of the famous actor promises from the first installment to be more than ordinarily interesting. Mr. Wiltach has collected indefatigably from current records of the actor, and has sympathetically augmented the biography from original sources of information, as he was long associated with Mr. Mansfield. It is written, too, in a style that adds to the value of the matter presented.

Dore Davidson, having completed all his arrangements in London, has returned to New York, with no definite plans as yet formed for next season. While in London Mr. Davidson produced his own one-act sketch, The Musician's Daughter. He also assisted Arthur Boucher, of the Garrick Theatre, in the rehearsal of The Man on the Box, which was produced for a preliminary engagement at Eastbourne, Aug. 6. The success of the play warrants its production in London after Feb. 2, 1909. Mr. Davidson also enjoyed a thirty-six weeks' engagement with Cyril Maude at the Playhouse, playing Silas Hooper in The Earl of Pawtucket.

Florence Horsfall has returned from London, where she has been playing with Hubert Carter in Punchinello. She is visiting Mrs. Stuart Robinson on 104th street, New York.

Walter N. Lawrence is reported to have leased a plot of land at the corner of Forty-first street and Sixth avenue, with the intention of building a small theatre on this site.

Glorious Betsy was given a try-out at Trenton, N. J., on Sept. 4.

The Stewart Opera company ended its season at Manhattan Beach, Denver, on Aug. 29, and has gone to Winnipeg for a season of twenty weeks.

Margaret Anglin, in Australia, is preparing for an elaborate revival of The Taming of the Shrew, to be put on at Sydney.

Will W. Crimmins and wife, Mildred Hyland, are playing the two leads in When Women Love. They were with Polk's Stock at Bridgeport this

summer and signed immediately on returning to New York with Spitz, Nathanson and Nason for the regular season.

Frances Cameron, formerly of The Merry Widow company, has been studying singing abroad, returned to New York last week. Although she tried various teachers there, she firmly declares there is no place like New York for voice culture, and has already resumed her studies with Madame Milton in the Metropolitan Opera House.

Mr. and Mrs. G. Walter Thompson (Fannie E. Johnson) are with N. F. Mann's Meadowbrook Farm, opening at Chicago on Aug. 10. They spent the Summer in stock with Louis J. Howard.

Henry Miller, Jr., has been engaged by William A. Brady for the role of Adhemar in Grace George's preliminary tour in Divorçons. Frank Worthing will continue to play Des Prunelle, the husband, until the production by Miss George of Madame de Gresac's comedy, Give and Take.

Percy Woodson, for some seasons general manager for Henry W. Savage, has been engaged by William A. Brady as business manager of Robert Mantell, succeeding Frederick Donaghy, now general representative for Mr. Brady and Joseph R. Grismer.

In support of the Rogers Brothers in Panama this season will be Marion Stanley, Josie Barrow, Elleen Sheridan, Avita Sanchez, George Lydecker, Teli Taylor, Robinson Newbold, Philip Leigh, William Edmund, Henry Lehmann, and Alexander Kleinman. The season will open at the Grand Opera House on Sept. 14.

Louise Muldener is playing a special engagement this week at the Gotham Stock in Brooklyn as Madame Rosenbaum. Miss Muldener has not as yet definitely settled her plans for the coming season.

Arthur C. Alston has engaged Jenny Dunbar to play Parappa in At the Old Cross Roads. The company opened at Amsterdam, N. Y., on Aug. 25.

Rehearsals of Jack Straw began last week. Rose Coglian will be leading woman, with John Drew, and others in the company are Mary Boland, Adelaide Prince, Grace Henderson, Helen Freeman, E. L. Davenport, Edwin Nicander, Fred Tyler, Soldene Powell, Charles Hopkins, and W. Soderling.

Edward ("Teddy") Le Duc has signed with the Shuberts to play Tompkins, the Tapster, in The Road to Yesterday.

Malvina Lobel, leading woman with David Kessler at the Thalia Theatre, announces her intention of making a starring tour in English next Spring, playing La Tosca.

Hugh J. Tobin, after three years' absence from the stage, has been engaged as stage-manager for Brown of Harvard and to play the captain of the Harvard crew. Mr. Tobin was formerly with Henry Miller as assistant stage-manager and has also been seen in a number of prominent roles on Broadway.

Thomas V. Morrison, last season with Mrs. Leslie Carter, has been engaged to play the heavy in Brown of Harvard, with James Young.

Catherine Proctor, immediately after her return from Europe, was engaged by Wagenhals and Kemper for the leading role in the Paid in Full company playing in the Middle West.

Conrad Cantzen has been engaged for the Western company of The Wolf under the management of Otis Harlan and Richard Herndon.

Celia Campbell, who was taken suddenly ill in New York ten weeks ago and was sent to her home in Detroit, is convalescent at her Summer home after a serious operation at Grace Hospital.

A new scheme of advertising was tried at Weber's Theatre last week. Four girls were engaged to telephone to all the names in the telephone directory announcing that Paid in Full is playing at Weber's.

Cyril Scott will temporarily take up the title role in The Man of the Hour, heading the company that on Oct. 5 will begin a run of the Broadhurst play in Philadelphia. This arrangement is to hold only until Mr. Broadhurst shall have finished the play he is writing for Mr. Scott, who recently passed under the Brady-Grismer management as a star for five years.

Lawrence Wheat, seen in New York as the star of George Ade's Artie last season, has been engaged for the principal juvenile character in A Gentleman from Mississippi, the play by Harrison Rhodes and Thomas A. Wise.

Pauline Whitson, an ingenue who was last in this city in the Lyric Theatre engagement of Henry E. Dixey in The Man on the Box, has been engaged for the support of Grace George in Divorçons and Give and Take.

Arthur J. Aylesworth has acquired a long lease of the Hippodrome Theatre, Goldfield, Nev. The opening attraction under his management was Nance O'Neil, on Aug. 18 and 19.

Eugene O'Rourke, musical director with the Travern Stock company, was presented with a fine violin by A. S. Whitman, a violin maker of Riverhead, L. I., last Thursday. The presentation was made by Mr. Travern, who in turn was presented with a fountain pen, his company's recognition of his birthday. Kinzie Higgins made a speech for the company.

Arthur Ritchie has signed with the Spooner Stock Park Theatre, Brooklyn, and opened week of Aug. 24 in When We Were Twenty-one.

Howard Gould will play the role of Jack Brookfield in the second company of The Witching Hour.

Dan Bruce, who has been playing the reporter and Kid Hennessy in The Girl Question, and also acting as stage-manager, has been engaged for the role of Dave Harrigan in Fifty Miles from Boston, Eastern company, opening at Bridgeport, Conn., on Sept. 7.

Ollie Halford and Wava and Carl Brehm have, as usual, been spending the Summer camping at Lake Chautauqua.

E. P. Temple, the stage director for the musical enterprises of the Shuberts, will sail for Bombay, India, immediately after the election in November in order to study phases and incidents of East Indian life which will be used in a new production to be made by the Messrs. Shubert in the Spring, entitled The Belle of Bombay.

The New York Amusement Company, Inc., will present Mary Van Trump in her own version of The New East Lynne, opening in Aurora, Ill., on Sept. 15. The tour will embrace the Northwestern States.

Adelaide Harland has been engaged by Sam Rork for the part of the chorus girl in The Land of Nod.

The cast of Marcelle will include Louise Gunning, Jess Dandy, Susie Forester, Herbert Cawthorne, Elsie Ryan, Frank Wadsworth, Henry Norman, and Edith Girvan. Rehearsals are under way.

The season of The Widow McCarthy, a musical play sent out under the management of Ben Crane, will begin on Sept. 12.

F. Ziegfeld, Jr., is negotiating for the dramatic rights to Upton Sinclair's latest novel, "The Money Changers."

Giles Rhine has been re-engaged for the ensuing season by Henry B. Harris to play his original character of Patrick O'Brien in The Chorus Lady, in support of Rose Stahl.

The Cleveland Press of Aug. 18 published a humorous illustrated interview with Wedgwood Nowell's leading man of the Amella Bingham Stock company. The article was by Dorothy Dale, the "star" reporter of the paper, and was spread over six columns, covering the largest space granted an actor by the paper in many years.

Girls will be withdrawn from Daly's Theatre on Oct. 3, to make room for Maxine Elliott in Myself, Bettina.

Among the engagements made by Wagenhals and Kemper for Annie Russell's company are Dore Davidson, Oswald Yorkie, Jessie Ralph and Anna Kruger.

Gertrude Hoffmann will probably go on tour under Shubert direction after Sept. 28, though

her services are wanted by William "Rainbow" Stein, and Albert Butt, of London, claims to hold a contract for her appearance in London after Oct. 25.

William Lawrence has returned from London and is now in Boston, playing his fifth season with Denman Thompson in The Old Homestead.

THE RECORD OF DEATHS.

Phil McFarland died on July 20, at his home, 104 West Sixty-first street, New York City, from Bright's disease, having been ill for nearly a year. His last engagement was with the Columbia Players company. He was for a number of years with Daly, and was a partner of Dave Conroy for fourteen years, as a part of the team of Conroy and McFarland, playing with various variety, musical comedy, and burlesque combinations. Mr. McFarland was forty-five years of age, and was born in New York City. He is survived by his wife, Theresa. He was a member of No. 1 T. M. A. The funeral services were held on July 20, at St. Paul's Church, Columbus Avenue and Fifty-sixth street. Burial was in Calvary Cemetery.

Margaret Daly Vokes, a member of the well-known Daly family, and wife of Harry Vokes, died at the home of her husband's partner, "Nap" Ward, in Lynfield, Mass., on Aug. 27. She had been ill for several months with consumption. She was the fifth member of the famous Dalys to die. There were four of the brothers to precede her: Tom, Tim, Bob and Dan. Her most widely known parts are those in which she depicted the "tough" girl, and the "country" girl, and her specialty was dancing. She had been a member of the Ward and Vokes company and had played in several of the most productions, having starred in A Trip to Chinatown. She was born in Revere, Mass., thirty-five years ago, and was married to Harry Vokes fifteen years ago. They had no children.

Mrs. Harry Clifton, well known in England as a contralto singer, died at her home, No. 27 Hamilton Avenue, Yonkers, on Aug. 28. She was sixty-five years old and had been ill for about a year. She was born in Burnley, England, and came to this country in 1880. Her maiden name was Fanny Ed. The Fairy Queen in Iolanthe. She was married in 1895. Her husband was also a singer. He died about 1872. Mrs. Clifton is survived by three children, an only son, and two daughters, Mrs. Redfern Collins and Miss Emily Edwards, and two brothers, Julian and Frederick Edwards of Yonkers.

Viola Ashton Carlstedt died of tuberculosis in the home of her father, Dr. A. A. Carlstedt, in Chicago, on Aug. 22, after an illness of eighteen months. Her first appearance on the stage was with Frank Daniels in The Idol's Eye. She remained with Mr. Daniels's company for several seasons. She appeared on Jolly in the splendid remount of Manne at the Republic Theatre in New York on Dec. 1, 1902. She played the part of Marcia von Beckman in Sally in Our Alley at the Broadway on Aug. 30, 1902. She also appeared in The Whirlwind, and was the prima donna in the Edna Agn Opera company.

Wolfe F. Falk, widely known as a manager, died at his home in St. Louis on Aug. 28, from congestion of the lungs. He leaves a widow, who was Catherine Linard, a prima donna. He was born in New York in 1852. He was at one time manager of William Russell, Thomas G. Sealbrooke, and Edna May.

Gracie Plained, in private life Mrs. George H. Bartlett, died on Aug. 24, at a sanatorium in Alameda, Cal., of heart failure. For many years Gracie Plained played at the old Tivoli Theatre in San Francisco, where she was a great favorite. She was born in Suisun, Cal., and was graduated from Mills Seminary. She made her theatrical debut in 1878. She went to Australia with the Melville Opera company and remained there eight years. She also played in Japan and China. Upon her return to this country she opened at the Tivoli in San Francisco in 1891.

Among some of the operas in which she secured success were: Glorinda, Olivette, Les Cloches de Corneville, La Mascotte, The Mikado, Ship Ahoy, Le Fille de Madame Angot, Patience, The Black Hussar, Boccaccio, Fra Diavolo, La Perle de Chine, and others. She played at the Tivoli about five years, and went into a dramatic stock company under the management of Jack Stevens, at the old Dewey Theatre in Oakland, Cal. It was while playing there that she was married to George H. Bartlett. In 1900 she left Oakland and starred in musical comedies under the management of Charles E. Blaney. Her last theatrical appearance was in Portland last Spring. She is survived by a daughter, Mrs. A. H. Pucke, of Alameda, Cal. The funeral was held in San Francisco on Aug. 24, and the remains were cremated.

Henry C. Harrison, aged twenty-nine, died at Portsmouth, Ohio, on Aug. 18, of tuberculosis.

John Peterkin, father of Mlle. Dase, the dancer, died in Detroit, on Sept. 3. Mlle. Dase and her husband, Mark A. Luescher, left on Wednesday to attend the funeral, which took place on Friday.

Julia Sebra, who was since 1892 one of the leading members of the ballet corps at the Opera in Paris, is dead. She was a pupil of the ballet school at the Opera, later took private lessons from Mariette, and danced first in the ballet of Hamlet. She was for many years the leading dancer in the representations of Coppelia. She was born in Paris forty-two years ago.

BROOKLYN THEATRES.

The most important theatrical event this week in Brooklyn, is the initial bow of the new stock company at the Crescent Theatre, formerly the old Hebeau. Percy G. Williams has organized a very strong company, and the production of The Rose of the Rancho, which was the opening play, was presented in a praiseworthy manner, last Saturday night. The role of the Rose was admirably played by Louis Lang, Edward Mackay, who had the part of Kearney, handled the role very well, and he is likely to become a big local favorite. The rest of the company gave ample support. The interior of the theatre is handsomely decorated. The Walls of Jericho next week.

The opening attraction of the season at the Broadway Theatre is The Right of Way, Guy Standing and Theodore Roberts are supported by a strong company.

The popular play, The Man of the Hour, is the offering this week at the Montauk. A Knight for a Day next week.

Salome Jane is presented this week by the Spooner Stock company at the Park Theatre. Jessie McAllister is doing the best work of her career in this play, and her reception at the first performance deeply affected this popular little star. Ben F. Wilson, Harold Kennedy, Edwin Curtis, Boyd Nolan and the rest of the company did very well. The production was creditable to Stage Manager Ben Wilson. Next week The Devil.

Come Fayton was first in line in this borough with his production of The Devil. Mr. Fayton has spared no expense to make it the most elaborate presentation ever given in his theatre. The piece will be reviewed in this Mirror next week.

Ward and Vokes appear in their new musical comedy, The Promoters (this week at the Maltese Theatre. Next week, Corinne in Lolo from Berlin.

The Shoemaker, with Lew Welsh in the principal role, is a very novel drawing card this week at the Folly. Corbett 500 next week.

Master and Man is produced by the Gotham Stock company this week at the Gotham Theatre.

The Lyceum Stock company appear this week in a version of The Devil. The Lyceum company has a number of good players, and the piece will not be elicited in any particular.

Corbett 500 is the attraction this week at the Bilton Theatre. The company is a strong one, and the scenic equipment is very realistic.

Minor's American Burlesquers entertain this week at the new Empire Theatre. A musical play in two acts is the principal feature of the programme.

Rice and Barton's company is the attraction at the Olympic Theatre this week.

The Governor and the Bow is seen this week at Blaney's Theatre. W. H. Turner has the principal role.

VAUDEVILLE.

The bill this week at the Orpheum is: Maud Harrison and Joseph E. Howard, Kiro's Enlist, Comedy company, Richards and Grover, Jack Norworth, Harry Allister, De Bore, Bert Cote and company, Howard and North, and the American vaudeville. Mail and Marion and Thompson, Lure Bellini, Ballan Opera Quartette, Lattin-Lattin, George, Frank, Trio, D. Almar's Mocking Bird, Eugene, K. O'Neil, Fred, O'Brien, Kleiman, Rodgers, and Nelson. Cast: Lane, Broth, The Deeds, The Deeds, The Deeds, and Lane.

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KANSAS CITY.

Musical Comedy Pleasers—Burlesque at the Majestic—Melodrama—Sunday Closing.

The Girl Question opened the Grand Aug. 30 with a capacity crowd in attendance, while business promises to be big throughout the week. David Higgins in Capt. Charles M. 6-12.

The Majestic also opened their season 30, Phil Sheridan's City Sports co. being the attraction, and playing to two large audiences. Tom Hodgeman, formerly of New York, is the new manager of the Majestic, his staff consisting of John McGuire, treasurer; Bill Miller, assistant treasurer; Nick Carter, advertising agent, and Chas. Stewart, stage-manager. The Bellickers, a two-act musical burlesque, with specialty features, was the Century offering for their second week, beginning 30. Good crowds were in attendance. Sam T. Jacks' co. 6-12.

Human Hearts was the Gillis offering 30-5, and the old favorite opened to crowded houses as usual. John Young and Loris Kane head the company this season, and their work met with decided favor, the applause being frequent. Shadowed by Three 6-12.

The Banda Rosa, with its seventy musicians, continues to draw big crowds to Electric Park nightly, the week of 30 being no exception, in spite of the opening of the theatres. The vaudeville bill in the German Village included the Military Quintette, Shale and Cole, La Valce and Grant, and Trocena, all of whom pleased.

Carnival Park still has the Banda Blanca, which pleases good-sized crowds nightly, while the free vaudeville in the Wigwam is also generously patronized.

Special events are being put on at Forest Park, and a two days' carnival beginning 28.

That Judge William H. Wallace has not let up on his crusade against the Sunday theatres was evidenced 30 when officers of the law appeared at each of the theatres to collect evidence for the Grand Jury. In each case, as before, the names of all house employees and members of the traveling co. were taken, and, in addition, the officers endeavored to secure the names of a number of the members of the audience, the latter, however, meeting with little success. The theatre managers do not seem at all disturbed, however, at Judge Wallace's action, and seem to think that nothing more will come of it than before. I. e., dragged along through two divisions of the criminal court, and finally dismissed by the prosecuting attorney.

The opening of the Woodward Stock co. at the Auditorium 29 was quite a gala event, as many of the old favorites were in the cast, and the regular patrons of the house were out in force to greet the players on their return. The Marriage of William Ashe was the bill, and the co. did full justice to the play. Harry Browne and Eva Lang were cast in the leading roles, and their work met with universal favor, the applause after each act being both enthusiastic and prolonged. The play was attractively staged. On Parade 6-12.

A Sturbon Cinderella will open the Willis-Wood Theatre 6, while under the same night The Wolf will have the stage at the Shubert for the initial event of the season. The Orpheum also is announced to begin its season on this same date, and Manager Martin Lehman states that Kansas City will see the very best cast in vaudeville during the coming week. The Ringling Circus comes for two performances 7.

Frank L. Woodward will look after the affairs of the Willis-Wood Theatre for the Woodward and Burges Amusement Co. after the season, while William Warren will be in charge of the Auditorium, and O. H. Buckley the Shubert for this firm.

D. KEDDY CAMPBELL.

INDIANAPOLIS.

The Season Starts On Well—Mock Companies Assemble—Vaudeville—Gossip.

This week marks the opening of the regular theatrical season at English's and the Grand the former with Al. G. Fields' Minstrels, matinee and night, Sept. 2, and the latter with high-class vaudeville, Aug. 31. As the Park and the English have been running for several weeks, the Majestic will be the last to open. When the second season of the Forepaugh Stock co. opens at this popular little playhouse, several favorites of last season will again be members of the co. George Arvine, the popular leading man, and Lucille Spilney, leading woman, both of whom made many friends here last year, will have the leading roles. Morris Foster and Genevieve Reynolds, favorites of the old co. will again bid for popular favor. Alvanth Arnold, who joined the co. the latter part of last season, and won distinction by his clever work, will be second man of this year's co. New members are Mattie Chase, second woman; Fay Baker, second man; Jack Sheehan, night comedy parts; Romaine Callender, juvenile; J. Francis Kirke, stage director, and Atwood Walker, assistant stage director. The opening play will be The House of a Thousand Candles, written by Meredith Nicholson of this city. Rehearsals are progressing nicely, and everything points to a successful opening. B. J. Reilly, the new manager of the house, who arrived here 26, comes from the executive staff of Lilt and Dingwall, managers of the Broadway Theatre of New York, having formerly been with Henry W. Savage.

An excellent bill opened the season of 1908-9 at the Grand 31-5, to good houses, in spite of the warm weather. Arcadia deserves first mention as an artist of distinction, her beautiful voice and accomplished work as a violinist are rare, indeed. Gaston and Green, favorites of last season, renewed their great popularity. The Murray Sisters, stunningly gowned, pleased with their songs. Others were Five Martells, Doron-Elwood, the Majestic Musical Four, the Sartons, and Les Salvaggi. The last three acts named did not appear at the opening afternoon performance, as their baggage was delayed between here and Milwaukee, but arrived in time for the evening performance.

Paulandie Pote, with Walter Wilson in the title role, is amusing good audiences at the Park 31-2. The Montana Limited 3-5.

At the Empire, The Travelers 31-5. The Big Review 7-12.

The State Fair attractions at the different theatres 7-12 will be Fifty Miles From Boston at English's; a big production of The Flower of the Ranch at the Park; The House of a Thousand Candles at the Majestic; vaudeville, with Madame Bent and her performing horses, as a big headliner at the Grand; The Big Review at the Empire; talking pictures at the New Gaiety, and various attractions at all the Summer parks.

James L. Weed, for eight years advertising manager of the Grand, left 3 for Louisville to resume management of the Mary Anderson Theatre, controlled by the Anderson-Ziegler Co., who also controls the Grand. Mr. Weed managed the same house last season.

W. Pink Hall left 24 for New York, where he will begin rehearsals in one of the leading roles of Barclay Walker's comic opera Margold, which is to be produced shortly.

George Arvine, leading man of the Forepaugh Stock co. at the Majestic, arrived with his wife and young son, George, Jr., Aug. 28, after a pleasant vacation spent at their summer home at Port Jefferson, L. I.

PEARL KIRKWOOD.

NEWARK.

Opera Season Closing—Waldmann's Theatre Improved—Vaudeville.

Waldmann's Opera House vaudeville Aug. 31 with the Mardi Gras Beauties as the initial attraction. Manager Leo Ottolengui has been very busy during the Summer months, making alterations and improvements. The structural changes have been made behind the scenes, yet the auditorium has been improved with roomy and far more comfortable chairs, than the cramped and hard ones which have done service so long. The walls have been newly decorated, giving the entire house a clean and inviting appearance. The usual big audience was there at the opening.

The Aborn Opera co. presented Martha at the Olympic Park 21. Bertha Davis assumed the role of Lady Hamlet. Bertha Shubert as Nancy. Harry Davies as Lionel. Harry Luckstone as Plunkett, and William Schuster as Lord Tristram. The opera season closes 12, after a very prosperous season.

The Merry Burlesquers presented the Yankee Doodle Girls at Miner's Empire Theatre 31. A very good bill pleased excellent houses.

Convict 900 was the attraction at the Columbia Theatre 31, and seemed to please. The cast is an excellent one, and includes George Whitaker, Alce Brandstone, Marion Hutchings, M. A. Kelly, Jack Sharkey, George Bell, A. H. Lang, and Pearl C. Steward.

Howard Thurston, Keller's successor, crowded Blaney's Theatre, giving a performance that is not usually presented at a summer theatre. The magician was assisted by Solar Hussan, an Indian conjuror, and Paul Kleist. Manager Allen is keeping his promise to raise the standard of the house.

Proctor's Theatre had a good bill 31. Sheridan's Ride with Carl Kane and Ethel Palmer. Cass and Dupree, Willard Newell and co., Grace Grindell and her girls, Johnny Johns, Bill Shadman's durs, and Elsie Fay pleased big houses.

The Little Arcade Theatre is drawing good crowds and giving vaudeville, melodrama, May Yule, Master Charles, William Fielding and the moving pictures. The Newark Theatre opens Labor Day, with The Time, the Girl and the Place. The 7:30 p.m. will open 21, making eight theatres running here.

GEORGE I. APLEGATE.

JERSEY CITY.

Season Opens with Big Business at all the Local Houses.

The Majestic Theatre commenced its second season Aug. 31, with Cecil Spooner in The Girl and the Detective, to very good patronage. Miss Spooner introduces a Salome dance that is artistic, and with plenty of clothes. Cole and Johnson in The Red Mill 12-12. Fide O'Hara 14-19.

The season at the Academy of Music commenced 31, with His Terrible Secret as the attraction 31-5. The house has been thoroughly overhauled, inside and outside, and looked spick and span. The play is put on in a careful manner and the acting co. is a good one. David Kiwyn as the man monkey is very good. Ooster's Last Fight 7-12. The Prince of Spenithrifts 14-19.

Hamilton R. Mott of this city, who has been assistant stage manager with Robert B. Mantell for a few seasons, has left that co. and is now at his home here. He expects to play a short engagement with a stock co., and then in a managerial capacity under a New York firm. He received the best wishes of Mr. Mantell for his future success.

John Maron of this city, is now touring New England with his own stock co. The co. has been on the road eleven weeks, and has met with success.

The Merry Maidens came to the Ben Ton Theatre 25, to five houses, and gave a very good show.

The Academy of Music executive staff has John H. Bone, treasurer; Edward Farley, assistant treasurer; Emory Lenhart, stage manager; William Sils, property man; George Bone, electrician; A. H. Hildebrand, orchestra leader.

Little Cole of this city, a member of the James A. Kierman co., now doing a vaudeville sketch called Taming of the Beast, left here 31 with the co. for Spokane, Wash., where the act opens 7. The route is for two weeks, working back home. A new sketch, The Royal Cook, will be used in conjunction with the old act.

The executive staff of the Majestic Theatre consists of George I. Pitt, treasurer; Chris A. Naumann, assistant treasurer; Walter Loftus, press representative; John E. Langbeek, stage manager; F. W. Petersen, orchestra leader; Fred Lodd, electrician; William Moran, advertising agent; William Moorehouse, property man; Louis Hargrave, head usher.

Charles Tyson and Ada Brown of the Merry Maidens do a fine singing and dancing act. Patti Carnes is the tireless leading woman.

Uncle Sam's Girls come to the Ben Ton 7-12. The Yankee Doodle Girls follow 4-12.

Manager Frank E. Henderson divides his time between the Majestic Theatre and the Academy of Music. Walter J. Loftus does the press work for both houses, and William Moran looks after the billing for the two theatres.

The Minstrel Four, a clever quartette composed of John Millsbury, Nick Voery, Ed and Fred De Forrest, are a feature with the Merry Maidens' co. this season. They dress in red satin, form a minstrel first part, sing solos, duets and quartettes, and crack jokes between each musical number. The act is a novelty and goes big.

Keith-Proctor's Theatre is crowded all the time with moving picture lovers. There is no sign, and nobody knows, of any comeback.

WALTER C. SMITH.

LOS ANGELES.

Mutthurg Life Insurance Produced—A Revival at the Burbank—Vaudeville—Hems.

James Crawford's new faces, Mutthurg Life Insurance, found its way for the first time on the Belasco stage Aug. 17-22, meeting with fair approval. It is merely a farce with several funny scenes and one or two good situations, but in the main lacking in that essential, snap and ginger, which are absolutely necessary in the make-up of true farce. The co., as usual, made the best out of the piece that was possible. Florence Barker, the young Los Angeles girl who was discovered by the Grand Opera House forces some two years ago, and at the time signed with the Ulrich co., has been engaged by Frederick Belasco. Miss Barker has a bright future and will make a splendid addition to the Belasco co.

She Stoops to Conquer 24-30, with Hobart Bosworth enacting the role of young Marlow, a character that seemed to fit excellently. Dick Virvan as Tony Larkin is capably cast in fact all of the male parts could not be better filled, and the entire co. handled this old-time favorite as though they had been playing it for a season's run. In the Bishop's Carriage will be staged for the first week in September.

When Knighted Was in Flower was revived at the Burbank 16-22, drawing large audiences. It was staged with that same sumptuousness and largeness of cast as on previous occasions. Miss Hall was cast as Mary Tudor, with William Deane as Charles Brandon and Mr. Bessley the Dauphin. A Contented Woman will hold the boards the coming week, with Minnie in readiness for the first of next month.

At the Orpheum the Four Fords in their very attractive dancing stunt was one of the best parts on the bill for week 17-23. Mile, Ines and M. Taki do a French eccentric burlesque act well. The Davies Trio, motor cyclists, pleased. Of the hold-overs, Fred Singer and his violin act still makes good, as does the Basque Quartette and also Katie Barry in her novel skit.

The Gaiety co., at the Grand, was seen in The Typewriter Girl. The piece is to run for a second week.

All interest seems to be centered on John Blackwood's new co., headed by Lewis S. Stone, of past Belasco fame, which will open at the Auditorium 31 in George Ade's The College Widow. The co. will include Florence Oakley, Gertrude Evered, Noyes, Leslie Preston, Ida Lewis, Mary Hungerford, George Farren, William C. Mason, Bennett Southard, Howard Scott, who has resigned from the Belasco co.; Edwin August, and Darrell Standing. William Garwood, Jr., James Aspley, Harry Joyce, Oakes. The demand for seats for the opening night is extremely heavy, and unquestionably an ovation will be extended Mr. Blackwood and the members of his new co.

DON W. CARLTON.

NEW ORLEANS.

Lester Longman—The Blancy Company—White City—Other Openings.

The Lester Longman co. at the Dauphine Theatre Aug. 26-5 played on the Blancy and the White City to fair business. Mr. Longman and Miss Leah Winslow played the leading roles intelligently, and much is expected of both of them during this engagement. Mr. Lemmy, Mr. Sils, Miss Abby and Mr. Lloyd were prominent features and gave good account of themselves. Graustark 6-12.

The Blancy Lyric Stock co. at the Lyric Theatre, presented 30-5 More to be Fitted Than Scorned to the great satisfaction of the patrons of the house. Arthur Matland as Jonathan was capital, and was ably assisted by Mollie E. Campion. The balance of the cast was satisfactory. Kidnapped for Revenge 6-12.

The Greenwall opened its regular season 30 with the Hastings Show as the drawing card, in two musical skits of some merit. The usual gay and merry choruses were in evidence and worked harmoniously. The Girl from Happyland 6-12.

The management of the White City put on Charity Begins At Home 30-5. Mary Dale, Eulalie Young and Leo Adde deserve mention. The Miramba Band, a new musical feature, consisting of Central American musicians, made a big hit.

Lombard's Band continues the musical attraction at West End. Sam Gompers, the Faye Sisters, L. A. Luminale and Oliveri were fair specialty offerings.

The Talane opens 6 with Tim Murphy in Cupid and the Dollar.

Under Southern Skies will be the opening bill at the Crescent Theatre 6. J. M. QUINTERO.

PROVIDENCE.

The Opera House Renovated—The Merry Go Round—Closing Week at Keith's—Vaudeville.

The Providence Opera House opened for the season Sept. 2, having been renovated during the Summer. The house has been redecorated and provided with new furnishings. In the balcony new seats of red plush and new carpets have replaced the old. Additional exits and abolition of locks which may prevent quick opening of doors are among the important changes. New fire escapes have also been provided.

The opening attraction was Raymond Hitchcock in the Merry Go Round 3-5. The popular comedian was seen in one of his best roles, and other important parts were well played by Ignatio Martinetti, Bobby North, Catherine Rowe Palmer, Margaret Sawyer, and Stella Maury. Andrew Mack in Arrah-Na-Pogue 7-12.

For the closing week of the Albee Stock co. season at Keith's 31 a double bill was given, in Old Cremona, a one-act romantic drama, was given, the leading role, Philip, being admirably played by Foster Lardner, assisted by Agnes Scott, William McVay and Mr. Sinclair. This was followed by the farce It's All Your Fault, given for the first time in Providence. In this the members of the co. appeared advantageously, leading roles being played by William Ingersoll, Mr. Newing, William McVay, Agnes Scott, Helen Belmer, and Margaret Wycherly.

The regular vaudeville season opens 7, with a big bill headed by Ralph C. Hens' Six American Danzons, etc.

When Women Love, one of Edna and Nathanson attractions, opened its season at the Empire 31, and played to good houses during the week. The co. was headed by David Walters, Will Orinam, Mildred

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Hyland, and Ethel Nason, Lottie Williams in Tennessee 7-12.

The Westminster presented The World Beaters to good houses week 21. The Gay Morning Glories follow for a week 8. During the summer this house has been improved. New seats have been put in and other notable changes have been made.

At the Imperial 31-4 The New Century Girls appeared to good houses. The Frolicsome Lambs 6-12.

At the Forest Casino, Rocky Point, week 31, the programme embraced acts by the Primrose Quartet, Pantello, Charles Lawler and Daughters, Clark and Hansen, Campbell and Clark, Gardner West Sunshine Trio, and the Roberts Family.

Gordon and Davis, the Orin Family, Harper and Perry, and Williams, Walker and Williams, were the features at Crescent Park.

At Vanity Fair, Monsieur De Hema, Monsieur and

Madame La Jolie, Fisher and Fisher, and Brothers La Jolie.
Morning, Noon, and Night will be played at the Empire week 21.
HOWARD C. RIPLEY.

SEATTLE.

Popular Lilliputians—Final Week of an Excellent Company—Vaudeville—Items.

At the Grand the Pollard Lilliputian Opera co., after an absence of over two years, was greeted with a capacity house on its appearance in Flindersburg Aug. 20-21. The company was thought to be home in the part of Cyrus W. Gilman, and at the same time showed finish in his work. Ivy Pollard as Lady Holywood, was artistic in her delineation. Freddie Holms made a clever Anthony Trollope. In the cast were Irene Finlay, Lulu Bull, Helmut, Tony Ford, Victor Costello, Willie Howard, Gladys Hind, Rose McGorick, Ethel Naylor, Ada Hind, Eileen Perkins, Olive Moore and other clever young people. The Belle of New York 27-29 by the same co. was another delightful performance, which elicited liberal applause, the hits being numerous. The ability of Teddy McNamara was again conspicuous, and the support was excellent. Some co. in repertoire 30-5.

The Burgess-Bunting co., at the Seattle presented Carmen 23-25 as the farewell offering of its summer engagement, and gave an excellent performance, with Emma Bunting in the title role. A Wife's Secret 30-5.

At the Loie the attraction was a new play entitled Loie, 25-26, written by Charles Eugene Banks, author of Hampton Roads, An American Woman and other works. Mr. Banks is well known in Chicago, but is at present a resident of Seattle, where the scenes of his play are laid, for which reason it has aroused considerable local interest. It also appeals to those who are interested in the occult, as the chief interest centers around the character of Swami-Amada-Meteya, a follower of Buddha. The play is full of incident; there is a good representation of different characters, which are well defined. It contains some fine rhetorical passages, expressing exalted sentiments and deep philosophy, closely identified with mysticism with its dim and shadowy truths so fascinating to some and yet so illusive. A bank robbery forms the chief basis for the plot, with which is skillfully interwoven a murder committed years previously. During the progress of the play the mystery surrounding both crimes is solved, and love in the end triumphs over philosophy and religion. Daniel Tawley, under whose direction the play was presented, was masterful and dignified in his impersonation. Allison May, as the heroine, showed her usual cleverness. F. C. Huebner as Andrew Baker, was effective. William C. Dowling, Philip Sheppard, Harry Cummings, Julia Walcott, Suzanne Wells and others rendered good support. It is the intention of the author to have this play produced in the East. The Three Musketeers 30-5.

DETROIT.

Frank Nelson's Playlet—The Whitney Renovated—The Season Well On.

At the Temple Theatre Aug. 31-6 Frank Nelson and co. in their exciting playlet, Thirty Dollars, were enthusiastically received by crowded houses. Gus Edwards' Schoolgirls and Schoolboys contributed a useful number. Howard's Musical Puns and Dope, Beanie Valdere Troupe, Tom Jack Trio, Hilbert and Warren, Dick Lynch and Bowers, Walters and Crother completed the bill.

B. C. Whitney, proprietor of the Detroit Opera House, announced the opening of his theatre for Labor Day 7, when Paul in Full was seen for the first time in this city. This house has undergone extensive repairs during the summer, the stage having been rebuilt and new double floor and electric equipment installed, the auditorium redecorated and the floors resurfaced. The attractions booked for the season at the Detroit are all that could be desired, and another prosperous season is assured.

Dr. Martin Campbell, manager of the Lafayette Theatre, announces a season of comic opera at popular prices commencing Aug. 13. He has completed negotiations with H. D. Allen, owner and manager of the Manhattan Comic Opera co., of New York, and the cast includes Grace Walker, Roberta Keene, Adaline Filles, Joan Irwin, William Blaisdel, Sam Burt, Allison Wilson, and Donald Buchanan. The season of the Nile is underlined as the opening attraction.

Under Southern Skies was revived at the Lyceum Theatre 30-5 and the capable interpretation brought excellent houses to the theatre during the week. The Rays 6-12.

At the Whitney Theatre 30-5 The Sheriff of Angel Gulch, fathered by Charles E. Blaney, of numerous offspring, drew good attendance. Next week The Opium Smugglers of Mexico is underlined.

Resplendent in its decorations of gold, blue and red, the Gaiety Theatre opening its doors for the season 30, and Fred Irwin's show was the opening attraction. Gertrude De Milt and the Watson Sisters danced themselves into instant popularity. Irwin's Majestics 6-12.

At the Avenue Theatre 30-5 The Fashion Plates served to introduce some chic comedienne and acceptable comedians. Next week, Colonial Belles.

DENVER.

Enthusiastic Appreciation of Warfield—Margaret Illington—The Pelzer Company—Vaudeville.

All Denver is Warfield mad. During the second week of Mr. Warfield's engagement at Elitch's Gardens, The Grand Army Man was presented to capacity houses, and the enthusiasm was fully equal to that aroused by his portrayal of The Music Master. William Elliott, who has won many friends here this summer during his engagement with the Bellows co., played the part of Robert in a truly excellent manner, never over acting. There has been such a demand for The Music Master, that Mr. Warfield has consented to extend his engagement four performances, closing 3, the most notable as well as the most profitable engagement ever played by any co. in Denver.

The Broadway opened its regular season 24 with Margaret Illington in The Thief.

The Curtis Theatre, entirely remodeled and beautifully decorated, reopened 23 with the Pelzer co. in The Belle of Richmond. By the way, the name is made of a combination of the names of the two managers of the theatre. A. R. Pelton and Fred Smutser. Willis Hall is the leading man and stage director. It is a good looking co., and the members appear anxious to please by conscientious work. Harry Earle played an old negro servant in a particularly clever manner. Alta Phillips, the leading woman, Joan Osgood, Harry English, Grace Rauworth, Carroll Elliott, Maude Hillman and Harry English were all pleasing. The Daisy Farm 30-5.

The Stewart Opera co. closed a successful season at Manhattan Beach 29. The farewell bill, The Black Hussar, was splendidly presented.

The Broadway offers The Time, The Place and the Girl 30-5. The Girl Question 7-12. The Taber opened 30 with The Royal 6-12.

The Camerophone Theatre offers The Mikado and other attractive features. The various moving picture machines and the 10 cent vaudeville houses are doing good business.

For the week of 31-5, the Orpheum has the Fantastic Phantoms. Frank Gardiner, Lottie Vincent, Warren and Blanchard, Alfred Keely, Mathilde Both, Bedford and Winchester, Two Pucks, Lavelle and Sinclair, and the Kirodrome.

The Lyman Twins played to two fair-sized audiences at the Krug 27-29. The Royal Chef opened a two nights' engagement at a large and enthusiastic house, and was followed by A Stranger from Berlin 1, 2, which played to fair houses.

Christopher, Jr., was the opening attraction at the Burwood, where the stock co. promises to continue through the entire season, with the exception of two or three special attractions which will be seen there during the winter. Judging from the reception of the co. at the opening performance, the co. will easily equal its success of last season.

BUFFALO.

The Follies of 1937—Geo. G. Sidney—The Aborns to Locate Here—Vaudeville.

The Follies of 1937 was opened during a three nights' engagement at the Star commencing Aug. 31. La Millas in a Vision of Salome was a big disappointment. Prominent in the co. are Florence C. Moore, Fitzsimmons and Grove, Nellie Daly and Ross Snow. Next week: Dockstader's Minstrels.

George Sidney in Baby's Boudoir, packed the Lyric week 31, and more than pleased the audience. Carrie Webster as Rosetta carried off the honors of the performance. Others who lend able support to the star are: Ezra Matthews, Victor Cassano, Ethel Lawrence and Louis Horner. The boy of chorus girls are good dancers, their costumes were attractive, and they acted with vim and spirit.

Molly Raun, a story of Ireland, was at the Academy week 31. The work of Acres Black was pleasing.

Waldron's Treaders Burlesquers at the Garden week 31 gave a rattling good bill, which was greatly enjoyed by capacity houses. Frank Finney, a clever comedian, played the principal part.

The Colonial Belle featuring Zallah, a Salome dancer, aroused enthusiasm at the Lafayette week 31. The show is replete with new songs, good dancing and gorgeous costumes.

The Aborns will take possession of the Teck, opening Sept. 28, to remain in town for a period of 10 weeks, followed by the Aborn Comic Opera co. for 15 weeks.

Robert L. Dempster, for the past two seasons with The Road to Yesterday, will be the leading man with Lulu Glaser in Mile. Michief.

Shen's, week 31, had May Boley, Clarence Wilbur, Imro Fox, Exposition Four, Charlotte Townsend and co., Carson and Willard, Rafferty, Muller, Chummy and Miller, the Kinetograph.

MINNEAPOLIS.

Checkers Pleases—In Old Kentucky—Vaudeville—Summer Parks.

For the second week of the season, Aug. 20-5, the Metropolitan's offering was Checkers. Hans Roberts and Dave Brahm, Jr., are still seen in their old roles, and Helen Ormbee was an ingenious Pert. The Honey-mooners 6-9. The Wolf 10-15. Other offerings unlined for the near future are: The Road to Yesterday, A Square Deal, Annie Mack Berlin in A Woman of the West, Paid in Full, and Robert Mantell in repertoire.

At the Bijou, in Old Kentucky repeated its usual success, and opened last week of the season. Oliver Skinner was an appealing Madge, and Burt Clark and Charles K. French are still with the company. James J. Corbett in Facing the Music, Sept. 6-12. Just Out of College 13-20.

At the Orpheum, Lasky's Seven Hoboes was the headline, with Silvers Oakley a close favorite. Others in a good bill were Keane and Briscoe, Mabel Maitland, Lelapiz, Kirksmith Sisters, the Edgertons, and the kindred: business was good.

A fair bill at the Unique was headed by the Nelson Ray troupe. Others were Alva York, the Kramers, Don Fabio, the Austins, Inez Montague, and the Kinetoscope.

The new Fay Foster co. drew the usual large crowds at the Lyric. Grana and Fedora were the outdoor attractions at Wonderland.

State Fair week brought thousands of visitors to the city, and was one of the most successful exhibitions ever held.

Gregory's Burning of Fort Ridgely was a thrilling spectacle, and the other attractions were all high class.

TOLEDO.

Three Twins Amuses—Melodrama at Burt's—Vaudeville at the Farm—Items.

Three Twins at the Casino week Aug. 30 was the best thing in the music line that has played this city in some time. Big houses prevailed.

The Lyceum season opened 30 with Just Out of College. It was interpreted by a co. which extracted all the wit and satire from the lines. At Burt's, The Lost Trail held forth 27-29, followed by In At the Finish 30, 1. Both were well patronized and in the hands of able co.

The Empire opened its season with Irwin's Majestics. Bob and Clara Rackett are again the leading members, the latter doing the Salome dance.

The Farm bill was made up by The Quartette, Yackley and Bunnell, Shewbrooke and Berry, Conn. Downey and Willard, Buch Brothers, Harry and May Howard.

At the Arcade were Edna Snow, Amy Turner, Charles Cross, and Gladys George and co. Sheridan's Ride, drew crowds at Bay View Park 1-4.

The Valentine pictures were liberally patronized during the week by the immense G. A. R. crowds.

ST. PAUL.

Checkers Starts the Season—Vaudeville—Circus and Fair News.

The Metropolitan opened its season Aug. 23 with Checkers and is drawing very satisfactory houses. The co. and production are the equal of former years. Chaucery Olcott comes week of 30 in a new play.

In Old Kentucky opened its Fall season at the Grand 23 and is playing to capacity houses. James J. Corbett comes week of 30.

A very pleasing bill at the Orpheum week of 23 was headed by Genaro and his Venetian Band. Others were George and Mae Edgerton, Le Petite Mignon, Henry Horton, Byron and Langdon, Kape, Dutton and Kape, Black and Jones. Coming week of 30: Paul Valance, Felice Morris and co., Favot, Sinclair and co., Deyan and Herman, Rice and Elmer, Ethel McCannagh, Harry Webb.

Buffalo Bill's Wild West played to two immense audiences 23 and more than pleased.

SPRINGFIELD, MASS.

Prince Humbug Pleases—Frank Laler the Star—Poll Stock News—Items.

Frank Laler has a worthy successor to Coming Thru the Eye in Prince Humbug, of which Springfield was given the first look Aug. 31-2. Four big houses greeted the production of the new piece. The music is good, the fun lively, and the stage setting and costumes quite the most superb we have seen here in years. Mark Swan has written an entertaining book and Karl Hochman's music is full of pretty hits. Two of the best were "Goody-Go" and "The Two Pigeons." The co. is a fine one, Harold Vizard, Will H. Sloan, Jeanette Bageard, Florence Morrison and Arthur Donaldson. Raymond Hitchcock in The Merry-Go-Round. Richard Carle in Mary's Lamb B. Brown of Harvard 10.

The Poll Stock co. presented Mine Enemy week 24, and week 31 closed the most prosperous summer stock season that Poll's has ever known with that dramatic fantasy, The Road to Yesterday, which was given remarkably well. Miss Power, Miss Downin and Mr. Carver being especially notable in their efforts.

The Gilmore Theatre offered At the Old Cross Roads 2-5 as the opening event of the house's season. Burlesque and melodrama follow in half-week alternation.

MONTREAL.

Charles Grapewin—Melodrama at the Francois—Bennett's Bill—Other Attractions.

Charles Grapewin in The Awakening of Mr. Pinn, opened at the Academy, to a good house Aug. 31. The costumes were new and pretty. Fluke O'Hara in Dion O'Day 7-12.

Little Heroes of the Streets, at the Francois, proved to be an exciting melodrama such as is always popular with the patrons of this house. It was well staged, and played by a capable co. It was well staged, and played by a capable co. It was well staged, and played by a capable co.

Bennett's Bill Lockette, the Hassan Ben Ali Troupe, Little Leigh, the Avon Comedy Four, Fields and Hanson, the Brittons, Carletta, and the Benoittroupe.

Belphégor, the Mountebank, was the title role, and gave a fine performance. Madame Demouret as the wife did some excellent emotional work. Mile. Du Lays, E. Hamel, and Paul Marcel are also worthy of mention.

The Dreamland Burlesquers gave a good bill at the Royal, and drew big houses. Dave Marion in the leading feature, and does some clever work. The chorus is large and attractive.

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CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons, mgr.): Frank Laler in Prince Humbug 3-5 will open the regular season. Richard Carle in Mary's Lamb, Raymond Hitchcock in The Merry-Go-Round, and Brown of Harvard, divide Labor week.—HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): The season opened auspiciously Aug. 31-2 with the new musical farce, The Two Kinetographs, and with Joe Welch and Artie Hall as the stars, assisted by a large, well-drilled company, in which Shean and Warren, the Friars' Pony Ballet, and Senorita Mantilla, the latter presenting her version of the Salome dance, were featured. There were a number of new vaudeville acts, a few sheath gowns, and many funny situations in the piece. Joe Welch introduces his familiar and funny Hebrew, and Artie Hall won much applause in her own songs. Florence Bindlay's in the Nick of Time closes the week.—POLY (G. Z. Foll, prop.): G. S. Hanscomb, mgr.: The vaudeville season started in with a rush, crowded houses being in attendance entire week of Aug. 31. The bill was: Carter De Haven and Flora Parker, Wilson Franklin co., Sidney Deane and co. Roberts, Hayes and Roberts, Ann and Elsie Conley, Cook Brothers, and Jean Clermont.—SCENIC (H. C. Young, mgr.): Crowded houses have continued ever since the opening of the theatre early last season. Katherine Ryan, Arthur Cody, the Two Kinetographs, and H. W. Russell comprised the vaudeville bill.—ITEMS: H. C. Young, who has acted as manager of the scenic since it was opened here by Spitz and Nathan, the Providence theatrical firm, has purchased entire interest from the latter.—Hanscomb has been appointed local manager of Pol's.—Fred C. Curtis, of the Curtis Amusement Agency, Boston, formerly connected with both Parsons' and Pol's, was a visitor this week.

A. DUMONT.

ILLINOIS.

DIXON.—OPERA HOUSE (Hugh Flannery, Jr., mgr.): Cow Puncher Aug. 26; fair, to poor business. Tempest and Sunshine 29, to two fair houses pleased. Lena Rivers 31 pleased best house of the season. Meadow Brook Farm 3. The Blackhead 5. Allan Deane in Mollie Bawber, Hayes and Roberts, 10. Told in the Hills 11. Parsifal 12. Donald Robertson's Players 16. Yankee Doodle Boy 17. When We Were Friends 18. The Freshman 21. Jane Eyre 22.

CANTON.—GRAND (F. E. Powellson, mgr.): Ma's Husband 7. Moonshiner's Daughter 9.—VARIETY (Ray W. W., mgr.): A fair vaudeville house opened Aug. 31, with Wakabana Troupe, Billy Mann, Gillman and Broeze, Eddie Moon, and the Rennee Family; opened 3, R. O.—ITEM: The Grand Opera House has been given a good coat of paint, and the improvement is great.

PONTIAC.—FOLKS' OPERA HOUSE (B. D. Folke, mgr.): Dan Cupid Aug. 31 pleased good house. Hans and Mix 24; good, to full house. Spirit of Paul Deon 27; good, to fair house. W. E. Patton in The Blackhead 31; fine, to B. R. O. Dick Hicks, the Yankee Doodle Boy 4. Jane Eyre 9.

URBANA.—OPERA HOUSE (George W. Chatterton, lessee and mgr.; Samuel Kohl, res. mgr.): Week of Aug. 31: Morris-Thurston Opera co.; good co.; fair business. The Woman of the West 9. When We Were Friends 10. Two Orphans 11. Tempest and Sunshine 12. The Cow Puncher 13. In Old Kentucky 18. Sang Harbor 19. Meadowbrook Farm 23. No Mother to Guide Her 24. The Freshman 25. The Man from Home 29.

KANKAKEE.—ELECTRIC PARK (George Huse, mgr.): The Grace Gibson Stock co. week of 1 in The Two Kinetographs, and the Irish Choral Society, seventy voices. 7.—ITEM: Grace Gibson has scored a decided success with Kankakee, and has promised to play a return date at the Arcade.—BIJOU (Mrs. Dan Seybert, owner and mgr.): The season after the theatre has been closed two months for repairs and enlarging seating capacity to 1,000. Bill for week of 1 includes the Lincoln Military Four: Kohler and Victoria, Harry A. Sheldon and co., Holland, Webb and co., and the Signet and excellent to capacity house.

ARCADIA.—OPERA HOUSE: Will open season under management of C. H. Cobb 5, with Bud Hick's Yankee Doodle Boy. Meadowbrook Farm 7. All formerly, no more than three bookings a week will be run.

OTTAWA.—THEATRE (W. A. Peterson, mgr.): Aug. 24: Allen Deane, in Molly Bawn pleased good house. Tempest and Sunshine 29. The Cow Puncher 3.—MAJESTIC PARK (C. A. Willoughby, mgr.): Cook and Osha, Clipper Comedy Quartette, the Colby, and Frank Thacker pleased.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The Gay Musician 24 delighted 3, R. O. house. Arnold Daly in The Regeneration 29, excellent, to fair business. Clara Turner co. in repertoire 31-5 (except 3); plays: Her Only Chance; Why Men Tempt Women; The Man Hunt; A Modern Lady Godiva; Divorcement; The Artist's Model; pleased good business. Williams and Walker in Randolph Land 3. Mrs. Wings 8.—SHERIDY'S FREEBODY PARK (Chas. E. Cooke, mgr.): A pleasing bill for the week of 31-5 included The Love Waltz, Ladieux, Smith and Arede, Sisters Berners, Joseph Callahan, Irving Jones, Alana's Dope and Monkeys; good business. Next week, Elsie Fay and Boys; May Ward and her Dressed Dolls.

WOONSOCKET.—OPERA HOUSE (H. E. Gould, res. mgr.): Clara Turner co. week Aug. 29 to good business; very popular here. East Lynne 1 good business. Country Sheriff 3. Local 4. The Wolf 8. Empire Stock co. 10.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Florence Davis and Elliott Deater in Under the Greenwood Tree 31 pleased a good house with a very handsome production of the co. pretty play. McFadden's Flats 3. Olga Von Hatfield 5. Faunty Rice 7.

GREENVILLE.—GRAND (B. T. Whitmore, mgr.): Opening with Williams Comedy co. 31-5. Devil's Auction 3.

TENNESSEE.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): The Candy Kid week of Aug. 31-5; big houses. The Phantom Detective 7-12.—EAST END PARK (A. B. Morrison, mgr.): Another good week of pleasant visitors 30-5.

WARRIOR.—Country Sheriff 3. Local 4. The Wolf 8. Warner and Country Sheriff 3. Local 4. The Wolf 8. Warner and Country Sheriff 3. Local 4. The Wolf 8.

TEXAS.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Opened Aug. 21 with The Holy City.—BROOKSTONE OPERA HOUSE (Brooks-Tone, mgr.): Stewart, the Mirth King, 21-28. Whitman Comedians week of 28.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Sunny South 3. Olinny and co., moving pictures, continuous.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): Devil's Auction Aug. 27 pleased good business. A Daughter of America 2; fair. The Land of Nod 3. Forty-five Minutes from Broadway 5. Human Hearts 7.—BIJOU (Charles I. McKee, mgr.): Sing Sing to Liberty 7-12.

PETERSBURG.—ACADEMY (Bowman and Sadlen, mgrs.): Opens with The Wolf 8.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (Nixon, Cohen and Harris, circuit, lessees): Joe Galtor, local manager; Depew-Burdett Stock co. in repertoire week of 24; to satisfactory business. Harrison-Parkinson Stock co. in repertoire, week of 7.—THE HIPPODROME (J. G. Ramsey, mgr.): Week of 24 Jack Hawkins, college athlete; Edw. Ramsey, the O'Houss-Burnette Trio, Davis and Leroy, and the Hippocope, played to good business. Week of 31, James Thomas, Stys and Stys, the Four Bragions, the Hippocope, opened to good business.

WHEELING.—OUBET (Nixon, Cohen and Harris, circuit, lessees): Fifty Miles from Boston 29; fair business.—VIRGINIA (Chas. A. Feinler, mgr.): York and Adams 27-9; B. O. Bunco in Arizona 31-2; fair business. The Lost Trail 3-5. Under Southern Skies 7-9. The Show Girl 10-12.—GRAND (Chas. A. Feinler, mgr.): Keith's Vaudeville to good business.—WONDERLAND (W. H. Rogers, mgr.): Opened 31; vaudeville to B. R. O.

FAIRMOUNT.—GRAND (J. E. Powell, mgr.): Season was opened 23 by Vagot's Minstrels, matinee and night; fair business, good performance. Uncle Josh Jenkins 24; fair co. The O'Houss-Burnette Trio, Davis and Leroy, and the Hippocope, played to good business. Week of 31, James Thomas, Stys and Stys, the Four Bragions, the Hippocope, opened to good business.

MADISON.—FULLER OPERA HOUSE (Marcus Helman, mgr.): Tempest and Sunshine Aug. 23 pleased a large audience. A Knight for a Day 29; very satisfactory. Ma's New Husband 23; fair business; rotten. McLean Stock co. (all open nights) 1, 2 in When We Were Twenty-one pleased large audiences.

BELOIT.—WILSON'S OPERA HOUSE (B. H. Wilson, mgr.): Jane Eyre 31, pleased fair house. As Told in the Hills 30-2.—GRAND (Chas. A. Feinler, mgr.): The Flaming Arrow 11. Ma's New Husband 12. Yankee Doodle Boys 15. The Farmer's Daughter 19.

WYOMING.

CHEYENNE.—ATLAS (Thomas Heaney, prop. and mgr.): Nellie Revell, the Three Peasants, Edie Jensen, and the Strain Sisters Aug. 24-29; fair, to packed houses. Dale and Carrig, Edie Jensen, Laurette Boyd, Josephine Turner, and Dunbar Brothers 1-6.—CAPITOL AVENUE (Edward F. Stahl, lessee and mgr.): After an unsuccessful season, the Camerophone closed 29. The Royal Chef 5.

CANADA.

OTTAWA, ONT.—BENNETT'S (Gus S. Greening, mgr.): Week 31, Phil Rado and Jessie Bertman, Carbury Brothers, the Zanettos, George T. Watson and Florence Little, Five Musical Avonias, Willard Simms and co., Robert's Animals, to good business and performance.—GRAND (R. J. Stridwinkle, mgr.): Opens with Little Heroes of the Street 7, 8.

BRANTFORD, ONT.—The new theatre in this city is nearing completion, and will be opened in October.

Both.

ARMIN.—A daughter, to Mr. and Mrs. Walter Armin, at Jackson, Tenn.

COHILL.—A daughter, to Mr. and Mrs. William W. Cohill (Mabel Van Tassel), on May 23, 1938.

MATICO.

EXEMETT.—BERRY.—Florence Exemett to Benjamin Berry, at Covington, Ky., on Aug. 28.

GILBERT-HAYES.—Ruth Hayes to John E. Gilbert, at Richmond Hill, N. Y., by Rev. Albert C. Bunn, of St. Matthews.

Died.

BOOTH.—George W. Booth, at Somers Point, N. J., on Aug. 17.

CARLEST.—Viola Ashton Carlstedt, in Chicago, Ill., on Aug. 22.

CLIFTON.—Mrs. Harry Clifton, at Yonkers, N. Y., on Aug. 28.

FALK.—Wolfe F. Falk, in St. Louis, Mo., on Aug. 28.

HARRISON.—Henry C. Harrison, at Portsmouth, Ohio, on Aug. 16.

LANE.—At Buffalo, N. Y., on Aug. 18, Arthur Lane, aeronaut, aged thirty-one years.

MCARDLAND.—Phil McCardland, at New York City, on July 29.

NUNN.—Suddenly, at Erie, Pa., William Nunn.

PASTOR.—At his home, Elmhurst, L. I., on Aug. 26, Antonio (Tony) Pastor, aged seventy-one years.

SCULLY.—David H. Scully, in New York City, on Aug. 10.

DRAMATIC COMPANIES.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

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100

EVANSVILLE.—OAK SUMMIT PARK (Sweeten

PORT WAYNE.—MAJESTIC (Rice and Stair, mngs.): Little Johnny Jones, 30, planned a packed house. "Holy City," 4. Our Own Stock Co. in the "Lumber," 8. Rice and Stair will play the place who will give their first performance on Labor Day, 7, matinee and evening. The first play to be given will be "The Cowboy and the Lady," with Wright Huntington as leading man.—**AIRDOPE** (Rice, Stair and Slater, mngs.): "Omie," 51 to packed house, and bill "The Cowboy and the Lady," 8. Lewis and Chapin, Mr. Walters, Mr. Jones as headliner. Manager Rice states that this will be the last week of this popular Summer theatre and reports the closing of a very good Summer season.—**THEATRE** (Rice, Stair and Slater, mngs.): The Temple redecorated and has set Labor Day as the opening date, with all-star bill for opening week. George H. Fisher, who has been with the Temple since opening, will be assistant manager, and Harry Trickett will be treasurer of this house.—**LYRIC** Theatre is being redecorated at this time.

Liquid Rouge

Price 25c. Everywhere

Removes Superfluous

Removes Superfluous Hair

MAKERS OF SOZODONT

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): selling pictures Aug. 28, 29; fair business, picture, Bradley's pictures 7.—**ITEM:** The Washington County fair, at Sandy Hill, Aug. 25-28, had the largest attendance in the history of the fair.

WALDEN.—DISCOVERY (L. H. and C. B. Dickey, mgrs.): Hortense Nielsen in Magna Aug. 31; od. co. and house. Ruined Lives 8. Local 9. Pictures 10-12. The American Girl 18. Maher Brant 25 (except 25). Human Hearts 25.

YTHACA.—LYCEUM (M. M. Gustadt, mgr.): Field Full 12 opening attraction. Cameraplane 18, 19.

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS.

PROMINENT STARS MAKE THE PLUNGE—OLD FAVORITES IN NOVEL OFFERINGS.

Virginia Harned and Company, Mabel Barrison and Joseph E. Howard, Elinore Sisters, Amy Anderson and Company, Fun in a Boarding House, Britannia Pony Ballet, Arthur Hueston and Company, The Double Cross, Zarrell Brothers, and Rock and Fulton and La Sylphe in "Devil" Dances.

The following new acts were seen in the local theatres last week:

Old Friends in New Dress.

The Elinore Sisters are Brooklyn young women, and last week their friends gathered in force to give them a send-off on the first presentation of their newest act in one, called it was a Good Show—But. May Elinore is a dapper soubrette, dressed in her play clothes, and Kate is an Irish cook, who has volunteered to go on as a squaw to help the performance out. The drop shows a wood scene, and it is evident that the pair had made a hasty exit from the theatre. There is a good deal of talk, none of which is hackneyed, and after Kate's exit May sings a song about a man named O'Brien, which is very well done. Kate returns and treats the audience to another of her side-splitting monologues, this one being of a better class than the old Malaprop extravaganza. Her costume for this part of the act is good for one solid minute of laughter. When May returns, fully costumed, there is an exchange of rapid fire repartee that would keep an Englishman guessing for six months. The jests are very bright, and have never been the inside of an almanac or joke book. It might be well to cut out a few of the anti-matrimony jests, as there are too many of these, but otherwise the material is splendid. The act as a whole is one of the best the Elinores have ever had. The author's name was not on the programme, but he can have the satisfaction of knowing that his work is good.

A Hilarious Farce.

The old reliable landlady and her boarders were brought once more into the limelight at the Alhambra, where B. A. Rolfe presented a farce called Fun in a Boarding House, written by Mr. Rooney. The boarding house is one patronized by actors, among the guests being a tragedian, two song and dance men and a soubrette. The landlady, an expressman and a laundryman are the other characters. The setting is elaborate and shows the exposed interior of a two-story house of four rooms. From start to finish the fun is fast and furious, and when the act has been running for a few weeks it will be one of the funniest things of the kind ever shown in vaudeville. William Barrows and Arthur J. O'Keefe were extremely amusing as the Gag Boys, and Mrs. Nick Hughes as the landlady scored a big hit. Mabelle Douglas was clever as the soubrette, and L. F. Sampson was good as the laundryman. Robert Little, who used to be a very versatile property man, has become a real actor and played the expressman to the life. Rolfe and Rooney have a very valuable piece of property in this act, and their future efforts in this line will be anticipated with pleasure.

A Drama of the Square Circle.

The Double Cross, a play written by Frank J. Conroy with a view to showing how a "take" prize fight is arranged and carried out, was the headline act at the 125th Street Theatre. The principal actors are Joe Bernstein and "Kid" Griggs, formerly leading lights of pugilism. The piece is in three scenes, the first showing the sporting editor's office of a New York newspaper, the second a street, and the third the prize ring and arena of a sporting club. A fight is arranged between "Kid" Nelson, an unknown, and Joe Burns, the champion lightweight. James Robert Carter, the sporting editor, is in the deal by which the unknown is to win the fight, and those on the inside are to reap immense profits in the betting game. He and his fellow conspirators are given the "double cross" by Steve Brady, and the champion wins the fight, much to the chagrin of those who hoped to make money by the arrangement originally fixed up. The boxing match in the last scene is well staged and carried out with great spirit. The sketch was staged by the author and Frank Bohm. In addition to the pugilists there were in the cast Louis Pierce, Arthur Pearce and Ernest Carr.

The Devil at Coney Island.

At the Brighton Beach Music Hall last week Jesse L. Lasky presented Ulysses Davis in a sketch called The Devil, billed as "a one-act sensation of the hour." The author's name is not given, but the piece was evidently written in a great hurry. It bears no resemblance to the Molnar play. The plot has to do with a man and his wife, who have in their home a large picture of Mephistopheles. The picture comes to life, and the Devil, removing his red cloak, appears in modern dress. He then proceeds to excite the jealousy of the couple by telling each one stories of the infidelity of the other. The outcome is that the man kills his wife and then commits suicide, both crimes being committed off stage. The Devil rubs his hands gleefully, and remarks "Another headline for the morning papers," as the curtain falls. If the play continues on the boards a great many people may get a wrong impression of the Molnar play, as it will probably be supposed that the sketch is a condensed version of The Devil, which it certainly is not. Mr. Davis played the Devil, Margaret Drew the wife and Sidney Almsworth the husband.

David Garrick Changed About.

Virginia Harned made her first appearance in vaudeville at the Orpheum, Brooklyn, presenting a comedietta written by herself, called The Idol of the Hour. It is the story of David Garrick, changed about so that an actress comports herself in so vulgar a fashion that the youth in the country, whom he had loved until he met the actress. It is needless to say that it is a "fat" part, and the actress has to stifle her own feelings while she is disillusionizing the young man, and so forth. At the finish Miss Harned recited the description of the hunt from London Assurance, and the curtain was raised repeatedly by the automatic process. The play is interesting and amusing, and was well played by Miss Harned, who exhibited a variety of splendid costumes. A. H. Van Buren was fairly good as the lovesick youth, and Margaret Gordon did neat work as the sister of the actress. While she created no future, Miss Harned "made good," and should be worth a big salary, as her drawing powers are excellent.

A Bright Coster Skit.

Amy Anderson was on early at the Colonial on Monday, but after that "next to the pictures" was her position. Miss Anderson is to be congratulated on her talent for picking out clever assistants. She sings a few harmless songs, but the essence of the act is contained in the remarkable tumbling of one of the youths in the company. It is really astounding, and the performer stands in a class by himself. He should share the billing with Miss Anderson. The act opens in one, and the scene is changed to a street.

Miss Anderson appearing as the "Banana Queen," meaning the banana peddler of London, or something of that sort. There are several super and a good deal of rough and tumble comedy. The unidentified tumbler carries the piece on his little shoulders, and he was showered with genuine applause.

Juggler Uses Novel Setting.

Arthur Hueston, who was in the Alhambra bill, has a novelty in the juggling line that stamps him as a performer of much originality. He calls the act Stanley in Africa, and is made up after pictures of the famous explorer, using a jungle setting and appropriate, weird music, all of which help the act to success. A live monkey that is full of mischief, and a dapper assistant are incidental features that deserve mention. Mr. Hueston does some good juggling with odd props, and there is plenty of comedy introduced. The act is unique and should make a hit anywhere in the world.

Good Songs and Comedy.

Mabel Barrison and Joseph E. Howard stepped forth as the "toppers" of the Alhambra programme. Both performers have won uncommon popularity, and they were warmly greeted. Their offering is made up of songs and dialogue of a bright, snappy character, and they furnished twenty minutes of delightful entertainment. The feature of the act is a new song, called "Be Sweet to Me, Kid," which is one of the best Mr. Howard has ever turned out. Mr. Howard's singing of "What's the Use of Dreaming?" was also well liked. Miss Barrison is as "cute" as ever, and won everybody by her quaint little manner. The act as a whole made a genuine hit.

Some "Devil" Dancing.

William Rock and Maude Fulton introduced at the Fifth Avenue a short pantomimic dance, in which Mr. Rock impersonated the Devil and Miss Fulton a woman who is tempted. It tells a complete little story, but adds very little to the value of their act, which was already excellent. La Sylphe, at the same theatre, tried a Mephistophelian idea, staged by Manager Irwin, in which she was assisted by two imps. It was cut out, as it made her act too long.

New Foreign Dances.

The Britannia Pony Ballet made its first appearance on this side of the water at the Orpheum, Brooklyn. The troupe is made up of eight lively girls, who go through the usual evolutions with grace, skill and a superabundance of vim. As is usual with troupes of this kind from across the sea, the team work is splendid.

Clever Hand-Balancers.

The Zarrell Brothers, at the Colonial last week, are newcomers. They have a good set of tricks in the hand-balancing line, and accomplish them easily and gracefully. They opened the bill, but won their share of applause.

HAMMERSTEIN'S ROOF GARDEN.

As the Fall season is now starting, Mr. Hammerstein offered a bill containing a number of comparatively new faces. Of course, Gertrude Hoffman continued to be the drawing card, and the same S. R. O. business that has prevailed since her opening continued. Karno's A Night in an English Music Hall repeated its former success, the laughter being uproarious. Albert Weston is now playing the drunk and Bobby Lewis is the bad boy. That Quartette, with its new tenor, Redmond, is just as good as it ever was, and the same old story of encores is to be recorded. The Six Musical Cutties, just back from their European tour, were received with great warmth, and scored heavily. Lily Lena, looking fresh and charming after her vacation, made hits with "Swing Me Higher, Obadiah," "Have You Any More Like Mary?" "Won't You Be My Husband?" "By the Sea, Sea, Sea," and "Just One Sweet Girl." Chassino's unique method of making shadowgraphs took the house by storm, and the Yamamoto Brothers, Sharp Brothers, and Dusky Belles, Marshall and King, and the motion pictures rounded out the excellent bill. The roof was to have closed Sept. 5, but will remain open until Sept. 12.

BERT COOTE RETURNS.

Bert Coote returned to New York a few days ago, and opened last week at the Colonial. It is over two years since Mr. Coote has played here. He was booked for last season, but had to postpone his dates, owing to his many enterprises in England. When seen last week by a Mirror representative, Mr. Coote said: "I am delighted to be in America again, as the greater part of my life has been spent here, and I am really more American than English. I have sold out my interest in The Fatal Wedding, have closed An Actor's Romance, and am now interested only in producing big 'girl acts' in the halls. I have seven or eight now playing at the principal halls in England and on the Continent. I also supply girls for the revues. I shall be constantly on the lookout during my tour this season for good material for England, as I know just what is wanted over there. All the American acts now in England are doing splendidly. My offices in London are in the busy part of the city, and Joseph Hart has his headquarters with me. During my absence my affairs are taken care of by Arthur Kelly, brother of Eddie Kelly, the dancer with the Girls of Rotterdam. I have several new sketches for my own use, but was requested to open with A Lamb on Wall Street. I hope to show some of the others later on."

ALHAMBRA.

Two big new acts, Mabel Barrison and Joseph E. Howard, and Fun in a Boarding House, are reviewed elsewhere, as is also the juggling turn of Arthur Hueston and company. The rest of the bill was made up of standard acts of merit. Bernardi, direct from his all-summer run at Hammerstein's, scored with his quick changes. Stuart Barnes, fresh from his London success, displayed his latest songs and remarks to great advantage. Frank J. Conroy, George LeMaire and company in A King for a Night have a very amusing skit that is splendidly played. Signor El Cota, by all odds the best xylophonist of the day, won an ovation with his remarkable playing. Hathaway and Siegel danced nimbly. Elsie Bohm sang entertainingly, and the pictures were excellent. Good business prevailed as usual.

NORWITZ HAS NEW SUCCESS.

Too Many Wives, the latest effort of Charles Norwitz, is a musical dramatic play, featuring Joe Morris, the Hebrew comedian. This is practically the first time Mr. Norwitz has attempted anything bigger than vaudeville acts, and he has enlisted the services of Frederick Bowers in preparing the musical score. Mittenhall Brothers are the producers, and the piece was presented for the first time at Schenectady, Aug. 29. The press of that city was unanimous in praise of its merits and class it as one of the big successes of the season.

MINNIE PALMER RETURNS.

Minnie Palmer, who made a very large fortune many years ago by playing My Sweetheart season after season to capacity houses, returned to New York on the Adriatic on Thursday last after an absence in England of more than seven years. Miss Palmer has been booked here for three months in a sketch called Little Miss Mischief, in which she will play "dapper," which is English for a youngster inclined to play pranks.

TONY PASTOR'S WILL FILED.

Bulk of His Property Left to Widow, but Several Friends Are Remembered.

The will of the late Tony Pastor was filed in the Surrogate's office on Thursday last. The document was drawn on January 21, 1906, in the office of A. H. Hummel, and names Hummel and his sister, Berthe Hummel, as executor and executrix. To Hummel is bequeathed the gold watch presented to Mr. Pastor in 1895, on the thirtieth anniversary of his career as a manager, and also a diamond-studded medal given him on his twenty-fifth anniversary. To Miss Hummel is left the album given him by his fellow-managers and some trinkets that belonged to his first wife.

To Henry S. Sanderson is left a gold watch and \$500, "in appreciation of said Sanderson's friendship and loyal attention to me." The sum of \$2,000 is given to his nephew, Henry Pastor, and all of his wearing apparel to William Kennedy (Kennedy was for years the doorkeeper of Pastor's, and died two years ago). Adele Pastor, widow of Frank Pastor, the testator's brother, receives \$1,000 and the medals that had been presented to Frank, and which had been in Tony Pastor's possession.

The executors are directed to sell his lease of the theatre on Fourteenth Street (which has expired since the will was drawn) and also to sell at auction, if they deem it advisable, all of his manuscripts, his theatrical wardrobe, and his name as a trademark. The remainder of the estate is left to his widow, Josephine Pastor. The will provides that in the event of her death preceding his, the residuary estate should be divided, share and share alike, among the heirs of the testator and his wife, except the sum of \$10,000, which should be given to the Actors' Fund of America. The will was witnessed by David May and Joseph F. Moore. In a codicil Mr. Pastor provided that \$1,000 be given to the trustees of Evergreens Cemetery, for the care and preservation of his burial plot. No petition was filed with the will, and the amount of the estate is not mentioned.

THE KEITH AND PROCTOR THEATRES.

Two New Devil Dances and a Boxing Sketch Prove Popular.

Fifth Avenue.

William Rock and Maude Fulton and La Sylphe introduced "Devil" novelties last week, that are described elsewhere. Nat M. Willis played a quick return engagement and introduced a lot of new and timely material. The Globe of Death kept the people on the edge of their seats and most of them breathed a sigh of relief when it was over and the performers were seen to be safe. Charles Leonard Fletcher, just back from Europe, presented his latest list of impersonations of actors, making up in view of the audience. Bobby Pandur and Brother, athletes; Mabel Berra, character change vocalist; Lester and Miller, and the pictures rounded out a big bill.

125th Street.

The Double Cross, a new boxing sketch, was shown for the first time here. It is reviewed in another column. Stella Mayhew was in fine trim and enthused her admirers with all of her old-time vim. Pat Rooney and Marion Bent scored a rousing hit with their songs, dances and comedy in The Busy Bell Boy. S. Miller Kent and company repeated past successes, offering the pretty little idyl, Just Dorothy. Lillian Shaw took the house by storm with her Yiddishisms. Mirskoff and Shelton, Gardner and Revere, the Mirskoff Troupe, and the pictures also pleased.

MAGICIANS ELECT OFFICERS.

The Brotherhood of Magicians, an organization founded by George E. Closson, in October, 1905, has been established on a solid basis by the election of officers, and the location of permanent headquarters at Troy, N. Y. A meeting was recently held in that city, when the following officers were elected: Prof. Mayo, permanent chairman; George E. Closson, treasurer; Charles D. Chisholm, secretary; Louis Schwartz, official instructor and chairman, Commissioners of Degrees; Prof. Le Roi, master representative; Thomas Beaudry, chairman Reception Committee. The Board of Directors includes Messrs. Closson, Le Roi, Beaudry, Mayo and Schwartz.

The Brotherhood has a membership of over 200 magicians and illusionists in the United States, and several in foreign countries. The organization was formed for the protection and betterment of its members, and its watchwords, exemplified by the spade, diamond, heart and club, are advancement (the spade that uncovers all mysteries), co-operation (the diamond—results come by united efforts), brotherhood (the heart of fraternity), and protection (the club, or an axe, to use on exponents).

The Brotherhood has an elaborate series of degrees, the highest of which, Grand Sir Knight, B. of M., is conferred only on members who have been students of magic for at least twenty years. Some of the members are: Hillier, Karland, Christopher, Karmont, Frank Caesar, Maslo, Kalma, Fred Keely, Killy, Nightingale, Jack Merlin, Kluger, Herr Yeakel, Zam Borsky, Joseph Schreck, and Charles F. Welcome, Amar Nath, Lew E. Cole, Frank Goodrich, Clinton Burgess, Prof. De Weir, Chester M. Shrimplin, Gustave Milburn, L. E. Levasseur, John W. Reddy, Prof. Salewsky, Charles F. Fairbanks, E. Butten, Ralph Sherman, Joseph Archambault, J. H. Corey, Edward P. Conran, George Nellis, J. M. Lawrence, J. Darst, C. W. Gardner, Casius C. Smith, Elmer J. Whipple, Swami Khlandrah, Harris Somers, Peter Roennau, Joseph Burk, Fred A. Eldred, George Haag, J. A. Nostau, Otto Vasco, Reid Miller, C. X. Smith Austin Cravin, B. B. Wilcox, Lorenzo D. Walden, Ray C. Hayden, H. S. Woodworth, Louis Schwartz, Harry W. Teegarden, G. W. Camp, L. Mortimer Slocum, Adolbert Dr. L. W. Blanchard, William B. Caulk, Lou Miller, Mons. C. Ducarel, and L. Roux Roberts.

JOHN J. HAYES BOOKED.

Joseph Hart, the international vaudeville impresario, has completed the deal for the appearance of John J. Hayes, the winner of the Marathon in vaudeville, and through an arrangement made personally by E. F. Albee he will make his first appearance at Keith and Proctor's 125th Street Theatre this week. Mr. Albee states that the engagement was made not only as a good business move, but also to give Hayes a chance to profit in a financial way from his remarkable feat. In order to take advantage of Mr. Albee's offer Hayes resigned from the Amateur Athletic Union on Wednesday.

Although accustomed to facing enormous crowds, Hayes has had no stage experience, so his "act" will be made easy for him. Moving pictures, showing the race at various stages, will be shown, and Hayes will have a few short speeches describing his experiences. It is reasonable to suppose that Hayes, for a season at least, will be one of the greatest drawing cards ever seen in vaudeville.

A cable dispatch from Rome a few days ago announced that Donato, the Italian who had been just as he was apparently about to win the Marathon, has signed a contract for a six-months' tour of the United States. He appeared at some of the halls in London last after the race, in connection with the pictures, and will probably do the same thing on this side.

COLONIAL.

Opening of the Season at This Popular House, with Eva Tanguay as Headliner.

The season opened here last week with a rush. Mr. Williams, with his usual intelligence, had moved Eva Tanguay downtown from the Alhambra as the star attraction, and her Salome dance and popular songs were a magnet that attracted thousands. The majority of the regular patrons of the Colonial are still out of town, but that made little difference in the attendance, as this was the first presentation of Miss Tanguay's Salome near the center of the city, and there was a natural desire on the part of those who think Harlem is out of town to see it. A solid, substantial hit was made by Howard and North in their exquisite new sketch, Back in Wellington. Bert Coote and company reappeared after a long absence in A Lamb in Wall Street, which is distinctly amusing. Mr. Coote is as droll as ever, and is ably assisted by Ada Russell and Guy Hastings. Harry Allister's impersonations were warmly applauded. George H. Reno and his assistants, who have been playing on the other side, offered their budget of nonsense with great success. Jack Norworth had everything his own way with his songs and patter. His "Owl" number and "Good Evening, Caroline," were especially good. The Long Acce Quartette and the pictures were pleasing. New acts by Amy Anderson and company and Zarrell Brothers are reviewed elsewhere.

THE DOHERTY SISTERS IN RUSSIA.

The Doherty Sisters write from St. Petersburg as follows: "We have enjoyed our stay here very much, but Russia is really very bad for performers at present. The war has affected the theatres terribly, and the programmes are not nearly as imposing as they used to be. We are playing the best theatre here and they are putting on only seven turns. The entertainment begins at 10.30 P. M., and we go on at 11.45. On the bill are Rastus and Banks, the American colored performers, who are making a big success, and the Great Roland, a very clever magician. The Russians are very fond of American turns, and the cake-walk is still considered a novelty. Living in Russia is very expensive, but the contracts are better than they are in Germany, as they contain no three days cancellation clause. The managers are very nice and treat the artists well, but a good salary is almost necessary. We expect to sail on Sept. 1, and will open in America Sept. 14. We have kept track of our friends in America through the Mirror, while we have been over here, and wish to be remembered to everybody through its columns."

A PROMISING ORDER.

The Vaudeville Artists' Benevolent and Protective Order of America is claimed by its officers to be the only benevolent actors' association today paying a sick and death benefit fund as a part of its constitution. The T. M. A. has a similar clause in its constitution, but it is not controlled by the actor members but by the stage hands, who organized the order. The V. A. B. and P. O. of A. will, as actors have an order similar to the T. M. A., except that its business and destinies will be controlled by performers. The membership is growing steadily, as the objects aimed at have met with approval on all sides, and there are many who predict that it will in time be a very influential body. At present the meetings are held at Cooper Hall, Brooklyn, and are usually well attended, though necessarily a majority of the members cannot attend all meetings, owing to engagements out of town.

MR CHASE EXPLAINS.

P. B. Chase, manager of Chase's, Washington, D. C., referring to the rumor that this would probably be the last season of his present home, writes The Mirror as follows: "It is true that the Government has appropriated a sum of money for the purchase of several squares of this city, in one of which is my theatre, and that condemnation proceedings have been instituted, but it is believed that the appropriation was too small to make the purchase. Our experience has been that often years of time are taken up in these proceedings, and this will not be my last season in this theatre; were it so, I should now be engaged in the construction of my new theatre."

REICH IN BANKRUPTCY.

Felix Reich, the agent, has filed a petition in bankruptcy, with liabilities of \$44,448, and nominal assets of \$5,000, a claim against Harold Cox, of Hudson, Mass., on an accounting of the partnership of Cox and Reich, formed in April, 1907. The greater part of the liabilities are on contracts with performers for the total salary to be paid on the contracts. Among the creditors are Charles E. Gordon and the Five Flying Dordons, \$5,500; the Three Sisters Maestre, \$4,500; H. Merodis and Henri De Cleris and the Troupe Merodis, \$3,750; E. Boninetti and the Six Boninettis, \$3,500; Oscar Korin, \$2,000; Feleke Kirstein and Four Kirstein Mariettas, \$2,025.

THE CHILDREN'S CHRISTMAS TREE.

One of the hobbies of the late Tony Pastor was the annual Christmas tree festival for the children of the stage. To honor his memory Hurtig and Seamon have arranged to take up the pleasant task of conducting the festival, and the Metropolitan Theatre will be the scene of the next one. A portrait of the late manager will be presented to each child, and a short memorial service will precede the entertainment and distribution of gifts. Hurtig and Seamon hope that the committee of women that has worked so unselfishly in the past will continue to help to make the little ones happy at holiday time.

PREPARING FOR NEXT SUMMER.

William Morris intends to get some of the money that is spent by roof garden parties next summer. On Thursday last Thomas W. Lamb, the architect, filed plans for the enlargement and improvement of the roof garden on the American Theatre, which has not been used in several years. A horseshoe balcony with a number of private boxes will increase the capacity by 352, making the total number of seats 1,064. A corrugated iron roof, with a rolling skylight, will protect the audience in all sorts of weather. Only fireproof material will be used.

HIPPODROME OPENING POSTPONED.

The opening of the Hippodrome, scheduled for Saturday evening, Sept. 5, has been postponed until Thursday evening, Sept. 10. The elaborate nature of the production, in spite of the most strenuous efforts, prevented the possibility of opening on the expected date. It was hoped to open on Friday evening, but the original arrangement could be carried out, but an accident at the final rehearsal compelled the postponement.

LE FEVRE HAS NEW PARTNER.

Margaret Cross, the well-known author and social writer, has signed John F. Frazee, and they will open at Bayonne, N. J., Sept. 14, in a new act called The Alibi. Mr. Le Fevre was formerly of St. John and Le Fevre, and it was erroneously rumored that he had joined some other man in a new firm. Miss Cross is also known as a musical writer of some ability.

VAUDEVILLE.

HELEN THE DE CORSIAS EDWARD

Assisted by G. WESLEY FISHER, presenting
MR. RED IKE FROM NEVADA
By Edward De Corsia

MAYME REMINGTON

And Her PICKANINNIE MINSTRELS
An Original Comedy, Staged by Myself—MAYME REMINGTON
Copyright applied for. Permanent address, Hotel Gerard, 44th Street, New York.

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ETHEL MAY

"THE MYSTERY GIRL"

Route—Week Sept. 7, Elyria Theatre, Elyria, Ohio.

JACK ALLEN, Mgr.

Seville Mandeville

CHILD TRAGEDIENNE

Address DRAMATIC MIRROR.

AMONG AGENTS AND PRODUCERS.

Novelties in Process of Construction Are Numerous
and Varied.

Mayme Remington produced her new act, The Millionaire Minstrels, written by Searl Allen and Jack Burnett, last week at New Bedford, Mass. The criticisms of the local papers were extremely favorable, and it would seem that the indefatigable Miss Remington has another success to add to her long list. In the sketch Miss Remington acts as interlocutor, and she and her half-dressed clever youngsters give a condensed minstrel entertainment that is said to be extremely pleasing.

Alf T. Wilton has arranged to book Maurice Freeman and company in Tony and the Stork, a comedy by John B. Hymer. Mr. Freeman will be supported by Nadine Winston and five others, and will open his season early in September.

Florence Gerald is the author of a playlet, The Devil Up-to-Date, which was produced four years ago with Edwin Holt in the title-role. She is arranging for its production in vaudeville shortly. Miss Gerald will continue with Sam Bernard's company the coming season.

Charles Lovenberg, manager of E. F. Albee's enterprises in Rhode Island, is branching out as a vaudeville producer this season and has in rehearsal several novelties of the headline variety. These acts are rehearsing in Providence this week, preparing for a long season already booked. One of them promises to be one of the best high-grade vocal acts vaudeville has ever had. It is called The Tuscan Troubadours, a sextette of fine voices which Mr. Lovenberg has selected. This company will include Mary Madison, soprano; Mabel Betties, soprano; Edward Laviera, basso; Elma van der Voort, contralto; Albert Wallerstedt, the stalwart baritone who for many years was in the Savage English grand opera company, and John O'Donnell, also of the same organization. The act will be beautifully staged and costumed, the characters all being natives of Tuscany, who become united while seeking their fortune in "Little Italy," New York. A stranded comic opera manager and his star and a little news girl are other characters in the sketch. Another of Mr. Lovenberg's new productions is La Petite Revue, an old idea elaborated and modernized. The company includes Bob Alden, baritone; Emory Altan, soprano; Arline Fredericks, mezzo-soprano; Margaret Cushing, contralto; Jack Stockton, tenor; Joseph Beyer, baritone and Charles Brown, basso. William Lyons will be the electrician for La Petite Revue, and the costuming and scenic equipment will be very elaborate. Some of the other acts Mr. Lovenberg will produce this season are Juggling DeLisle, in a juggling novelty, and the Six American Dancers, who began a season of forty weeks on Aug. 17 in Montreal.

Donald Robertson will produce in Chicago during the season a playlet entitled The Velvet Glove. This one-act tragic drama was written by Frank A. Ferguson, formerly of Boston, and is adapted from a short story written by Russell Weeks. Mr. Ferguson's work is well known in the vaudeville world, Rose Coghlan having produced successfully three of his playlets, and Denman Thompson having recently bought of him for \$1,000 a twenty-five minute rural play, Lucky Jim, a scenic vaudeville play by him, which is now on the Western circuit, will be seen this Fall at Keith's.

The new grand opera written for vaudeville by Julian Edwards and Stanislaus Stange, entitled The Patriot, opens for a season of thirty weeks at Keith's Theatre, Providence, Sept. 14. The company is headed by the Le Brun Grand Opera Trio, consisting of Antoinette Le Brun, prima donna; Fritz N. Ruttman, James Stevens, with the addition of Huntington May, Fred Hanley, A. H. Swan and Lloyd Moore as musical director. The story takes place during the Revolutionary period near Valley Forge.

VAUDEVILLE JOTTINGS.

Percy G. Williams, who controls the services of Eva Tanguay for the entire season, and who has already reaped big profits from her popularity, will not be selfish, and intends to let some of his fellow managers get a share of the big box-office receipts. When Miss Tanguay has finished twelve weeks of Williams' time she will go into the Keith and Proctor houses for another twelve weeks. At the end of that time the comedienne will probably return to the Williams Circuit for another three months.

Blissett and Scott have secured their bookings for the season and will open on the Orpheum Circuit Sept. 14.

D'Andrae and D'Andrae have joined the co. playing The Girl from Below, which is now touring the West. Theodore E. Angemeier has leased a plot of ground at Surf Avenue and West Twentieth Street, Coney Island, and by the first of next May expects to open a park constructed on entirely new lines. It will be fashioned after some of the resorts in Germany, and will be distinctly Teutonic, even to the barmaids. Plays will be given in a theatre in German, and there will be many novel attractions. It will be arranged so that the principal buildings may be used all the year round.

Mr. and Mrs. Neil Littlefield have spent the Summer filling engagements for the United Booking Office over their circuit of parks. Their regular lyceum season, which is all booked, begins Oct. 12, and in the meantime they will remain at their home, Newark, N. J., and play club and local dates in and around New York city.

Mabel Sinclair, the English ventriloquist, who arrived the other day to fill a twenty-two weeks' engagement on the Orpheum Circuit, had a lot of fun on the steamer with her fellow passengers, and on the dock with the customs official who examined her baggage, by using her stage tricks.

Belle Davis, who has been in Europe for several years, arrived home a few days ago for a short visit, during which she secured several new pickaninnies to replace the ones who have left her and some into business on their own account.

Ted D. Marks, who has given Sunday concerts at the American for several years, has arranged to continue his enterprise at the Majestic.

There will be several Orpheum acts in one next season, all sent out under the management of the in-

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1 SKETCHES For VAUDEVILLE Work
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San Francisco, July 12, 1908. Orpheum Circuit.

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Lyric Theatre,
615 Penna. Ave., Washington, D. C.

KATE MASTERSON

Vaudeville Sketches on Short Notice
Address DRAMATIC MIRROR.

ventor. The act will be seen for the first time in Europe on Oct. 1 at the Berlin Wintergarten.

The Olympic Theatre, at Paragon Park, near Boston, under the management of Goodwin and Farrington, has had a most successful season, the amateur nights being especially popular. The house will close for the season on Sept. 7.

The Four Mortons will be one of the big acts in vaudeville this season, having booked many weeks in the best houses.

The Christine Hill company has been receiving excellent press notices in the West for its work in The Hand of Fate. The principal role is played by Helene Sullivan, and why the Hill name is starred is a mystery.

Nita Allen and company open their season at Keeney's some time this month, and will appear later at Hammerstein's.

Gene Pollard has signed with the World Busters for the season, and is playing one of the principal comedy roles.

Max Reynolds and Edward Roney will do any Irish turn this season on the style of the old Barry and Fay act.

The picture of the late Tony Pastor as he appeared 25 years ago, that was reproduced in last week's Mirror, was loaned for the purpose by J. Aldrich Libbey, who was a great admirer of Mr. Pastor.

With a new entertainment, Mills and Kenneth opened their season at Claremont, N. H., Aug. 31. They are carrying a large company and special scenery, and call their series of exhibitions A Week of Mystery.

Alta Yolo, the California contralto, began her tour of 40 weeks in vaudeville at the Majestic Theatre, Montgomery, Ala., Sept. 7, in a musical novelty called Around the World in Fifteen Minutes, a protean incident in one scene, written and copyrighted by Gerda D. High, and booked on United Time through the Port Casey agency, by J. A. Sternad of Chicago, Miss Yolo's manager.

Shelly Hull has been engaged by Virginia Harned to play the part of the youth in The Idol of the Hour, in which she is appearing at the Alhambra this week.

Edna May Spencer will play about ten weeks in vaudeville in The She Devil before opening as leading woman of a forthcoming Broadway production.

Josephine Sabel has not one week open until April, 1911. She will be in America until March, 1909, and will then tour France, England, South Africa and Australia.

Ross and Panton will play four weeks for William Morris in a new sketch, and will then join the Weber company, playing their original parts in The Merry Widow burlesque. Mr. and Mrs. Ross have completely recovered from the illnesses that compelled their retirement last season.

The Alhambra orchestra is now under the able direction of Benjamin Roberts, who has given satisfaction to the performers and patrons.

When the Russell Brothers appeared at Brighton Beach last week they were assisted by Flora Bonfanti Russell, who does some really excellent ballet dancing. She is a daughter of John Russell, and gives much promise.

VAUDEVILLE.

VAUDEVILLE.

The Ventriloquist with a production.

ED. F. REYNARD

Member V. C. C.

Time all filled. Keith and Proctor Circuit.

"THE MAN'S THE THING"

BY CECIL DE MILLE

Keith-Proctor Circuit

Carlyle Moore.

Sager MIDGELY and CARLISLE Corlie

IN VAUDEVILLE

Sept. 7, Coliseum, Seattle.

Sept. 14, Portland, Ore.

WILL M.

(Member V. C. C.)

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CRESSY AND DAYNE

PLAYING "CRESSY SKETCHES" IN VAUDEVILLE

Notes from Squire William Tappan's Note Book: "Did you ever notice that a feller with long whiskers always eats soup?"

Joe, Myra, Buster, Keaton
Jingles and Louise

"Two 'Keatons Two,' then 'Keatons Three,'
And now it's Keatons Five."
They soon will need a bigger stage,
As sure as I'm alive.—PHIL STUART.

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Notes from the press of Washington:
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GENE HUGHES

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New Act in Preparation for Next Season.

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BAILEY and AUSTIN

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"Mrs. James Glenroy and Charles Russell, in a this week. The young woman is unusually pretty and comedy playlet, entitled 'Married Life,' fairly pretty, and her partner proves himself a versatile actor. The place is a mixture of excellent comedy and well played."—Post Intelligence, Seattle, and Chas. E. Russell are inspiring much real mirth Wash.

Francesca Redding and Co.

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"HONORA"

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EVERYTHING IN READINESS FOR THE BIG SOCIAL
TO BE HELD ON THURSDAY EVENING.

The Event is to Eclipse All Past Efforts—Carleton
Macy's Plans—Matthews and Ashley and CHIT
Gordon Start Their Seasons—Marshall P. Wilder
Pays a Visit to New York—Peter Donald Going
to Europe—Carlin and Otto Solated—William
Sealey to Appear in a J. A. Murphy Sketch—
Gossip of the Clubhouse.

Everything is about ready for the big Ladies'
Social that will take place on Thursday evening,
Sept. 10. First Vice-President Morey and his
associates on the committee have been working
very hard, and it is expected that all previous
affairs will be eclipsed. Members are
again reminded that positively no
one will be admitted without a
ticket, so to avoid disappointment
it will be advisable to secure them
beforehand. The festivities will start about 11.30
p.m., and taxicabs may be ordered for any hour
up to the "cool gray dawn" of Friday morning.
President Morton will be on hand to say "greet-
ings" to his friends, and as many of the other
leading lights as are in or near the city will be
present.

Carleton Macy and his clever wife, Maude
Edna Hall-Macy, who arrived from Europe two
weeks ago, were given a genuine surprise at
their Sheephead Bay home before they had
time to recover from the voyage. Several of
their friends motored down and took them by
storm, and a very jolly party was the result.
Mr. Macy has arranged with William Morris to
book him in The Professor's Love and his wife
in The Mapple and the Jay, both acts to open
about Oct. 5. The Macys were booked in The
Mapple and the Jay at Pittsburgh week of Aug.
31, but were obliged to cancel owing to Mrs.
Macy's illness. This week they were booked at
Morris's Rockaway, but the date was also
cancelled. They will probably rest until the Mor-
ris time begins. This will carry them up to
next April, when they will sail for England to
fill important engagements booked this summer
after they had shown their work in A Timely
Awakening. This sketch, by the way, has been
loaned by Mr. Macy to Mitzel and Maynard, who
are playing it in the West.

First Vice-President Francis Morey, supporting
Una Clayton in His Local Color, began his regu-
lar season last week in Washington. The sketch
is having its first presentation near New York
at the Empire, Hoboken, this week.

Among the members, besides President Morton,
who attended the funeral of the late Tony Pas-
tor, were James F. Kelly, John Birch, and J.
Royer West.

Marshall P. Wilder was in New York for a
few days last week attending to some business
concerning his plans for next season. He has
returned to Atlantic City, where he owns a
charming little home, in which he and his wife
and babies lead an ideal existence. "Marshall"
visited the club a few times and tried out some
new "whoozes" he has evolved during the sum-
mer on his fellow-members.

Cliff Gordon opens on the Morris Circuit Sept.
14. He has carefully revised his monologue and
has it so arranged that no matter what political
party a theatre patron may favor he will be
pleased at some portion of Gordon's speech.

Matthews and Ashley open their season in
Held Up this week at the Alhambra. It is re-
ported with authority that they will receive a
substantial increase in salary, and as a proof
of their appreciation will sing some new songs.

If you meet Peter Donald on Broadway and
he seems to have a bad case of inflated chest, do
not chide him. The effect is caused by big
bundles of contracts, filling both inside coat
pockets, for a splendid list of future dates on
the Moss and Stoll Circuit in England, Ireland
and Scotland.

Carlin and Otto are delighted with The Battle
of Bay Rum. In the towns in which they have
so far appeared they have frequently been an-
nounced by the streets by small boys who called
out "Admiral" and Carlin "Quartermaster,"
these being their titles in the sketch.

P. C. Armstrong has gone to Philadelphia to
stage a big electrical dance in the production
of Illi Mose.

William Sealey, late of The Top o' th' World,
will shortly appear in vaudeville in an act writ-
ten for him by J. A. Murphy.

Rich Barry, of Barry and Johnson, is in town,
and will remain here indefinitely.

Robert Carter, of Carter and Waters, will pro-
duce a new act by Lewis Wesley Sept. 28. He
will carry four people and an elaborate setting.

Second Vice-President Howard Truesdell has
returned from his summer home at Sumner's Cen-
tre, Westchester County, and will shortly com-
mence his regular season.

Harry Ladell, the busy "watch charm," is
very busy these days looking for a suitable part-
ner to assist him in his specialty.

Joe Kane's smile that won't come off" will
be seen at the club on Thursday evening. He
will be one of the handsome head waiters. Joe
has joined the union, and if the present vaude-
ville situation does not pick up he will open a
chop house, where salaries will be chopped to fit
any circuit.

THIS WEEK'S ATTRACTIONS.

KEITH AND PROCTOR'S FIFTH AVENUE.—La
Sylphe, Russell Brothers, Pat Rooney and Marion
Bent, Stuart Barnes, Lily Lena, Florence Gale
and company, The Cellinos, The Pelots.

KEITH AND PROCTOR'S 125TH STREET.—John
J. Hayes, winner of the Marathon race; Edna
May Spooner in The She-Devil; Byrne Brothers,
The Hazardous Globe, Avery and Hart, Charles
L. Fletcher, Milt Wood, Cibelli Brothers.

COLONIAL.—Eva Tanguay, The Naked Truth,
Empire City Quartette, Bernardi, Six Musical
Cuties, Ellmore Sisters, Collins and Hart, Sam
Williams, Chasno.

ALHAMBRA.—Virginia Harned and company,
That Quartette, Fun in a Boarding House (sec-
ond week), Amy Anderson and company, Chas-
sino, Cameron and Flanagan, Matthews and Ash-
ley, Farrell-Taylor Trio.

JANNEBERRY'S VICTORIA.—Gertrude Hoffman,
James J. Morton, Frank A. Gotch and company,
That Quartette, Lind, Winsor McCay, Collins and
Hart, Tahazara's Arabs, Gardner and Somers,
the Great Eldridge.

BLANET'S LINCOLN SQUARE.—This house was
scheduled to open on Saturday afternoon, Sept.
5, under the direction of William Morris, Inc.
The entertainers for the opening and succeeding
week are Emma Carus, Alexander Carr, Mlle.
Blanca Froelich, Frank Bush, Canfield and Carle-
ton, Marco Twins, Smiri and Kessner, Royal
Musical Five and Jackson and McLaren in a
novel tree chopping performance.

TIGER ATTACKS TRAINER.

Henry Falkendorph, one of the trainers at-
tached to Bostock's Arena in Coney Island, was
attacked during the performance on Friday after-
noon by "Rajah," a tiger, and before he was
rescued had his head and face badly lacerated.
A physician who was called had to put thirty-
five stitches in the wounds. Falkendorph will
be unable to appear again this season and will
be disgraced for life.

THE VAUDEVILLE SITUATION.

Performers of Every Grade Are Deeply Interested
in the Discussion.

The article in last week's Mirror on the pre-
scent condition of affairs in vaudeville has at-
tracted wide attention, especially among the
members of the White House of America, who are
the people most directly interested in the solu-
tion of the booking problem. The thinking mem-
bers of the order can easily see the sound sense
and logic of the arguments set forth by Tim
Minnon, but there are many, of course, who can
see only one side of any vital question, and that
is the side that favors their own view.

Conditions have changed very greatly in the
past few years. The public has been educated
to expect a certain grade of bills in the first-
class houses, and anything that falls below the
standard will not be tolerated. The continuous
performance is a thing of the past, and this has
helped to bring about the change. In the days
when the continuous plan was popular, almost
any act that was passably good, could secure a
full season's bookings in the "three shows a
day" class, with return engagements bringing
them back to the same houses two or three times
a year. The hardened patrons of Keith's Union
Square, for instance, would come as early as six
o'clock to get the best seats, and would be forced
to see several performers go through their acts
twice before the "two-a-day" players came on
at eight o'clock or thereabouts.

The "first come, first served" scheme has dis-
appeared with the decline of the continuous per-
formance; seats are reserved, prices are higher,
and the patrons demand better programmes.
Average bill is made up of eight or nine acts,
and as there is no room for "time-killers," the
manager is compelled to put on good acts from
first to last, as the audience is usually fully
assembled when the curtain rises.

The smaller acts, therefore, owing to the con-
ditions, must be content to secure engagements
on the less important circuits, the houses of
which are in cities and towns whose people have
not been accustomed to seeing programmes that
cost from \$2,500 to \$4,000, or more, per week.
In places of this kind many acts are looked upon
as novelties that have become very stale in the
big cities, through frequent repetition for per-
haps twenty years of continuous use. There are
many acts that are the same, line for line, as
they were over twenty-five years ago, when B. F.
Keith began to make vaudeville fashionable.

It is this inclination to stick in a rut that
characterizes so many performers, that has com-
pelled the big managers to encourage producers
to put on big novelties, and to give a full sea-
son's booking to an act that proves its merit on
the first performance. Unless the recognized
vaudeville performers bestir themselves and ac-
quire new material every season, it will be only
a question of time when they will be relegated
to the background to make way for the inventor
who can produce something that will attract at-
tention.

Chris O. Brown, when seen by a Mirror rep-
resentative, was strongly of the opinion that the
Sullivan-Conside Circuit would continue to
book independently, as it always has in the past.

Charles E. Blaney would not make any definite
statement as to his further operations in con-
nection with vaudeville. They will rest entirely
upon the success of the houses he now has in
the field.

The Burlesque Houses.

MINER'S BOWERY.—The Star Show Girls filled
a successful week, and are replaced this week
by the Kentucky Belles.

MINER'S EIGHTH AVENUE.—Watson's Bur-
lesquers played to a series of big houses. This
week, Cozy Corner Girls.

LONDON.—The Avenue Girls proved lively and
attractive last week. This week, Sam Devere
company.

MURRAY HILL.—Harry Bryant's Burlesques
were warmly applauded. This week, Gay Mas-
queraders.

HURST AND SEAMON'S.—The Morning Glories,
having a monopoly of burlesque in Harlem, did
a land-office business. This week, Rose Sydel's
London Belles.

OLYMPIC.—This new home of burlesque, for-
merly Pastor's, was opened with a boom last
week. This week, Vanity Fair Burlesquers.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in ad-
vance. Books will be furnished on application. The
names of performers with combinations are not published in
this list.

Abbott Worthly and Minthorne—Orph. Allentown, Pa.
7-12. Orph. Harrisburg, Pa. 14-19.

Adams and Gull—Star, Seattle, Wash. 7-12.

Addison and Livingston—Crescent, Chattanooga, Tenn.
7-12.

Aelaide, La Petite—Maryland, Balto. 7-12.

Adelmann Quartette—Keith's, Phila. 7-12.

Abram Troupe—Grand, Syracuse, N. Y. 7-14.

Allison, Mr. and Mrs.—Colonial, Norfolk, Va. 7-12.

Almond, Richard—Va. 14-19.

American Dancers, Six—Keith's, Prov. 7-12.

American Four—Luna Park, Wash. 7-12.

American Newsboys' Quartette, Original—Garrick,
Ottawa, Ill. 7-12. Family, Davenport, Ia. 14-19.

American Newsboys' Trio—Gen. Newark, N. J. 17-
Sept. 7.

Anderson, Amy—Alhambra, N. Y. 7-12.

Anderson and Golnes—Armory, Binghamton, N. Y.
7-12.

Arcade—Columbia, Clnt. 7-12.

Arde and Eddo—Electric Park, Albany, N. Y. 7-12.

Arena, Montreal, Can. 14-19.

Arlington Four—Proctor's, Troy, N. Y. 7-12.

Armstrong and Vera—Maj., Des Moines, Ia. 7-12.

Arnold, Chas.—O. H., Ohio, N. Y. 7-12.

Augusta, Tossing—Palace, Southampton, Eng. 7-12.

Palace, Bath, Eng. 14-19. Palace, Cardiff, Wales,
21-26. Palace, Lincoln, Eng. 28-Oct. 3.

Avery and Hart—K. and P. 125th St., N. Y. 7-12.

Avelon, Five Musical—Bennett's, Montreal, Can. 7-12.

Basler, La Velle Trio—Orph. Minneapolis, Minn.,
14-19.

Banks-Brennede Duo—Haymarket, Chas. 7-12.

Keith's, Cleveland, O. 14-19.

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English Stars

AMERICAN OFFICES

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AT

1431 BROADWAY

Cahill, Wm.—Bennett's, Montreal, Can. 7-12.

Callahan and St. George—Empire, Hackney, Eng. 7-12.

Empire, Holloway, Eng. 14-19. Empire, New
Cross, Eng. 21-26. Empire, Stratford, Eng. 28-
Oct. 3.

Campbell, Emeris—Colerain Park, Jamestown, N. Y.
7-12. Maj., Chgo. 14-19.

Canfield and Carleton—Lincoln Sq., N. Y. 7-12.

Carson, Eddie—Orph., Watertown, N. Y. 7-12.

Carson, Miriam F.—Empire, Oakland, Cal. 7-10.

Carter, Dave—Alhambra, Brighton, Eng. 7-12. Hip-
podrome, Willenden, Eng. 14-19. Empire, Bristol,
Eng. 21-26. Hippodrome, Portsmouth, Eng. 28-
Oct. 3.

Carus, Emma—Lincoln Sq., N. Y. 7-12.

Cassid and De Verno—Sans Souci Park, Chgo. 7-12.

Canadair, Eddie—Steel Pier, Atlantic City, N. J.,
May 28-Sept. 10.

Canelli's Duo—Rosina—Keith's, Phila. 7-12.

Cellinos, The—K. and P. 5th Ave., N. Y. 7-12.

Chambers, Lyette—Orph., Butte, Mont. 14-19.

Chasno—Colonial, N. Y. 7-12.

Chevalier, Louis—Grand, Bellingham, Wash. 7-12.

Cheney, Edna—W. 14-19.

Chelli Bros.—K. and P. 125th St., N. Y. 7-12.

Cheneyville, Paul—Oxford, London, Eng. Aug. 3-Sept.
26. Empire, Oldham, Eng. 28-Oct. 3.

Clark and Turner—White City Park, Springfield, Mo.,
7-12.

Clarke, Creston—Keith's, Phila. 7-12.

Clarson and Drew—Star, Chgo. 14-19.

Clayton, Una—Empire, Hoboken, N. J. 7-12. Empire,
Paterson, N. J. 14-19.

Clement, Jeane—Colonial, Lawrence, Mass. 7-12.

Clifford and Burke—Orph., Denver, 7-12.

Cliff, Laddie—Maryland, Balto. 7-12.

Clymer, Edna W.—Merryland Park, Cumberland, Md.,
7-12.

Collins and Brown—Olympic, Chgo. 7-12. Maj., Mil-
waukee, Wis. 14-19.

Collins and Hart—Colonial, N. Y. 7-12.

Colvin and Palmer—Family, N. Y. 7-12.

Conley, Anna and Edna—Follis, New Haven, Conn.,
7-12. Follis, Bridgeport, Conn. 14-19.

Conlin and Steele—Keith's, Phila. 7-12.

Conlon, Jack, and Mabel Hastings—Fountain Park,
Harrisburg, Pa. 3-Indefinite.

Cona, Downey and Willard—Colonial, Lawrence,
Mass. 7-12.

Conway Boys and Girls—Cook's, Rochester, N. Y.,
7-12.

Cremes', De Witt, Art Reproductions—Mannion's Park,
St. Louis, 7-12.

Cover, Elmie—Rosa, Binghamton, N. Y. 7-12. Ca-
sino, Binghamton, N. Y. 14-19.

CRESLEY, WILL M. AND BLANCHÉ
DAYNE—Orph., Portland, Ore. 31-12. Orph., Se-
attle, Wash. 14-19.

Crolius, Dick—Keith's, Prov. 7-12.

Cushman and Marion—Jackson's, Tamaqua, Pa.,
14-19.

Cutty, Musical—Colonial, N. Y. 7-12. Maryland,
Balto. 14-19.

Davenport, Harry—Colonial, N. Y. 7-12.

Davenport, The—Empire, Springfield, Ill. 7-12.

Davis, Mark and Laura—Lakeside Park, Dayton, O.,
7-12.

De Faye Sisters—Bonacker's, Wein, Austria, 16-Sept.
20. Varieta, France, Aug. 1-15.

De Haven Sextette—Orph., San Fran. 24-Sept. 12.

De Onno Bros.—Olympia, Paris, France, Sept. 1-30.

Chemnitz, Germany, Oct. 1-15.

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derland, Eng. 21-26. Empire, Edinburg, Scot., 28-
Oct. 3.

Greene and Piche—Bennet's, Troy, N. Y. 7-12.

Gredell, Silvio—Keith's, Prov. 7-12.

Hamilton, May—Bijou, La Crosse, Wis. 7-12.

Harcourt, Daisy—Bennett's, Ottawa, Ont. 7-12.

Harned, Virginia—Alhambra, N. Y. 7-12. Chase's,
Wash., 21-26.

Harvey and Parker—Palace, Philadelphia 7-12.

Harvey, W. S.—Orph., St. Paul, Minn. 7-12.

Harrington and Lester—Bijou, Marinette, Wis. 7-12.

Hassan, Ben Ali Troupe—Shea's, Buffalo, N. Y. 7-12.

Haskell, Loney—Colonial, Lawrence, Mass. 7-12.

Havlocks, The—Family, Butte, Mont. 7-12.

Hawley, Wm.—Bennett's, Montreal, Can. 7-12.

Hayes, John J.—K. and P. 125th St., N. Y. 7-12.

Hayes and Wynne—Empire, New Cross, Eng. 7-12.

Empire, Stratford, London, Eng. 14-19. Empire,
Shepherd's Bush, London, Eng. 21-26. Her Majes-
ty's, Walsall, Eng. 28-Oct. 3.

Hedger, John, and Ponies—Pantase's, Bellingham,
Wash. 7-12.

Henry and Young—Shellpot Park, Wilmington, Del.,
Aug. 31-7.

Herbert Bros.—Novelty, Valejo, Cal. 7-12.

Herbert, Mona—Keith's, Phila. 7-12.

Hera, Ralph C.—Keith's, Prov. 7-12.

Hirland and Houghton—Savoy, Fall River, Mass. 7-12.

12. Forepaugh's, Philadelphia, Pa. 14-19.

Hoch, Emil—Grand, Syracuse, N. Y. 7-12. Orph.,
Harrisburg, Pa. 14-19.

Hodges and Darrell—Bijou, Racine, Wis. 7-12.

Hodges, Lillian—Apollo, Vincennes, Ind. 14-Sept. 30.

Hoffman, Gertrude—Hammerstein's Roof, N. Y., June
20-Sept. 26.

Hoffman, Low—Casino, Washington, D. C. 7-12.

Holmes, Harry—Maj., Montgomery, Ala. 7-12. Maj.,
Birmingham, Ala. 14-19.

Howard Bros.—Apollo, Bordeaux, France, Sept. 20-
26. Palace Concert, Toulouse, Fr. 20-Oct. 3. Pal-
ace de Cristal, Marseilles, Fr. 5-10.

Howard, Annie—London, Western, N. L. 7-12.

Howard, Bernice—Maj., Kalamazoo, Mich. 7-12.

Jou, Battle Creek, Mich. 14-19.

Howard and Howard—Orph., Oakland, Cal. 7-10.

Howard's Ponies—Cook's, Rochester, N. Y. 7-12.

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principal comedian of Prince's Minstrels, and formerly of West's and Haverly's Minstrels, will appear in vaudeville this season, opening at Shea's, Buffalo Sept. 14.

The Reid Sisters have finished sixteen successful weeks on the United Park Circuit. This week they play Morrison's, Rockaway Beach.

ARENA.

DECATUR, ILL.—Ringling Brothers' Circus arrived here 16 and showed 17 to capacity both afternoon and night. They were billed for Springfield 16 but did not go on account of the race war raging there at the present time. Booked in Bloomington 20.

FAIRFIELD, IA.—Sells-Floto shows 20; Fairfield Chautauque 12 to 21.

MANISTEE, MICH.—Miller Brothers' 101 Race shows played two performances here 18, to the largest crowds of the season, and they deserve it, for they have the best show ever seen here.

LYONS, N. Y.—Cole Brothers' Circus is billed here for Aug. 25.

ST. ALBANS, VT.—Cole Brothers' Circus 15, packed tent in afternoon and fair crowd in evening. One of the best circus performances ever seen here. Management acknowledged St. Albans to be a first show town.

TACOMA, WASH.—Barnum and Bailey Circus Aug. 22, to medium crowd; performance good.

FT. DODGE, IA.—Ringling Brothers' Aug. 2 showed to two of the largest crowds that ever visited a circus in a city of the size of Ft. Dodge; 20,000 people attended the afternoon performance, and between 8,000 and 10,000 at night.

STERLING, ILL.—Ringling Brothers' Show Aug. 25, 2000 packed tents pleased.

BROWNVILLE, PA.—Smith Brothers' Great Shows opened the week 17 with ten big shows and one free act, to immense business, and it is the cleanest and most up to date carnival that has been held this season.

WEST CHESTER, PA.—Frank A. Robbins' Circus Aug. 25; large business, afternoon and night good performance.

ARENA

WINSTON-SALEM, N. C.—John Robinson's Circus Aug. 24.

COLUMBIA, PA.—Gentry Brothers, Aug. 21, gave two performances to crowded tents. Flowers' Great London Shows, Aug. 25, gave two performances, pleased attendance.

EAST ST. LOUIS, MO.—The Sells-Floto Circus is billed here for Aug. 29. The Griffith Hypnotic Comedy co. will show for one week, commencing Monday, Aug. 28, in a large tent at 14th and State Streets of this city.

CLIFTON, IOWA.—Ringling Brothers' Circus Aug. 26 favored with beautiful weather, filled the big tent twice.

MILES CITY, MONT.—Norris Brothers at Rowe, Aug. 18; two very good performances, to go business.

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Three of Us 12.—ACADEMY (Charles M. Southwell, mgr.): It's Never Too Late to Mend Aug. 31-2; this excellent comedy opened their season here to good business. With Washburn as Andy Hope, Walter Downing as Dick Fairfax, and Add. Sharnly as Jim Bates scored hits. Howard Hall in The Wall Street Detective 1-3. Messenger Boy No. 43 7-8. Blackmailers of New York 10-12.—COLUMBIA (G. Nelson Tenta, mgr.): The vaudeville season opened week of 31 with Buster Brown and Tice as a headliner, and the others were Smith and Heaney, Elsie Harvey and the Field Bros. James and Sadie Leonard and Richard Anderson, Harry B. Lester, Arlington Four, Winston's trained acrobats, and pictures; an excellent bill, and to-night 2, being the anniversary of the opening of the house, the place was packed. For week of 7 George H. Primrose and his Minstrel Boys, Wilton Brothers, Jennie Fletcher, Raynor's Seven Arabian Horses of the East, and Sam Brown, and the Kinsons in Going Blind.—ORPHEUM (J. H. Farrell, mgr.): Glenn Gannella, La Centre and La Rae, Lucy Galloway, and illustrated songs and moving pictures 31-3; bill and business good.—COLUMBIA (G. Nelson Tenta, mgr.): The Merry Maidens 10-12.—LUNA PARK (Lan B. Sloan, mgr.): The free attraction for week of 31 the Kansas Seven Arabian Horses of the East. It is the best troupe of the season, the applause being continuous from the beginning to the close of the act. Business has been excellent. Free attraction for week of 7 the Five Boies, artistic acrobats. Manager Sloan is making great preparations for carnival week, beginning 7, by adding many electric light designs.—ROCKY GLEN PARK (A. Frothingham, mgr.): Business has been fair, and the fireworks and dancing are the principal attractions.

RENOVO.—THEATRE (Johnson and Kline, props): T. A. Slattery, res. mgr.: The Vaudeville in their comedy sketch The Kidnappers Aug. 27-28; pleased large audience. Sam L. Sullivan and J. Kilrain in appearing bouts 1-4 to fair sized audiences. Moving pictures and illustrated songs.—DREAMLAND (J. Travers, res. mgr.): Miss Cosart in songs and dances 27-28; pleased large audience. The Musical Revue 31-2 gave fair satisfaction. Moving pictures and illustrated songs.—THEATROUM (C. R. Snyder, mgr. and prop.): Moving pictures and illustrated songs 27-2 to good business.—ITEM: The Sensational Boies in their aerial act are drawing large and well pleased crowds daily.

PITTSFORD.—BROAD STREET (Reis Circuit Co., mgr.): Arthur Mackay, res. mgr.: Season opened with Dandy Dick Minstrel Aug. 27; pleased fair business. King's East Lynne 28 proved a good drawing card. Boston Belles 29; topheavy house; well received. Millie Helene in her Salome dance and Zenda in his automobile specialty made big hits. Babes in Toyland 3. Monte Carlo Girls 8. The Lily and the Prince 19.—FAMILY (National Amusement Co., mgr.): Will J. Olio, res. mgr.: Austin Sisters, ride experts; Kerman and Cooney, Charles A. Norton, Dan J. Hall, illustrated songs, and moving pictures 31-3; fine bill and business.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Wizard of Oz Aug. 26; fair, to good business. The Night Owls 27; fair, to good business. The Lily and the Prince 28; good attraction and business. The Glorified Man 31.—GLOBE (J. G. Foley, mgr.): 27-28; Ed Patterson, rube monologue, good; Williams and Falls, William Ward, 31-2; Duffy, Mexican Herman, Miller and Mack, West Bender, rube monologue; business good.—LUNA PARK (Paul Campbell, mgr.): McCann Family, Flexible Waldo, Lorraine and Howell, Harry and Anna La Dell; business fine.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Flak, mgr.): Myrtle-Harder Stock co. Aug. 31-5, first half of week in The Burglar and the Lady. The Artist, the Man, and the Boy, and The Fight for Wealth, to large and enthusiastic audiences; the co. is nicely balanced; good specialties and scenic effects. The Man of the Hour 7. Buster Brown 8.—VALLMONT PAVILION (Augustin Gagliardi, mgr.): Vallmont Stock co. in Borderland 27-29 and The Lady from Laramie 31-2 to fair and appreciative audiences. Mr. Gagliardi deserves mention. Fighting for Freedom 3-5.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): Moving pictures continue when all other attractions are billed; doing good business; the very best films are shown. Montana 4.—BLISS (Geo. C. Wilson, mgr.): Prof. Pickle, Bifograph, Walter Clark, German comedian; illustrated songs. Cole and Clemens in My Uncle's Visit, Aug. 31-2; record-breaking business to S. E. D. at each performance.

COLUMBIA.—OPERA HOUSE (Sam Crawford, mgr.): Opened with East Lynne 4. Al. Martin's U. T. C. 9. Sullivan's Monte Carlo Girls 21.—ITEM: The house is undergoing considerable alteration, the interior being changed and beautifully decorated. Have also added a new drop curtain.

WEST CHESTER.—GRAND (Nixon, Cohan and Harris Circuit, lessees): J. F. Small, res. mgr.: King's East Lynne Aug. 31; large house; pleased. The Girl from Missouri 2. Montana 3. Kelly and Woods' Burlesques 9. U. T. C. 10. Monte Carlo Girls 23. U. T. C. 24.

MAUCH CHURCH.—OPERA HOUSE (Robert Heberling, mgr.): Martin's U. T. C. co. Aug. 29; two large houses. Our own Woody Vananda is the leader of the band and plays the part of Simon Legree. The Brighton Beach Affair 4. Leo Washburn's Show due here 9.

KANE.—FAMILY (Brown and Dion, mgrs.): Sherman and Fuller, Brown and Wilmet, Martines and Langdon, Bisset and Scott, Lew Hoffman, and the Holbrooks Aug. 27-2; good business.—TEMPLE (H. W. Sweeney, mgr.): The Boy with the Boodle 5.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd, mgr.): Buster Brown 7 will open the house. A Good Fellow 14. Al. H. Wilson 22. The Girl of the Emerald Isle 29. Hadley's Moving Pictures 30.

SONENSET.—OPERA HOUSE (W. D. Lambert, mgr.): Playing the Follies opened Aug. 26; excellent, to fair business.

SOUTH CAROLINA.

NEWBERRY.—CITY OPERA HOUSE (Karlhardt and Wells, mgrs.): Opened Aug. 24 with Under Southern Skies; excellent co. to fair business (rain).—ITEM: John W. Karlhardt, the new manager of the local theatre, will take charge 1 and promises to keep up the high standard established by Karlhardt and Wells.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Maurice W. Jenks, mgr.): Mandy Green Aug. 28; fair co. to good house. The Missouri Girl 30; pleased large audience. Chauncy Olcott 16.—MAJESTIC (John Blagay, Jr. mgr.): Emma Wheeler, Henry Adams, La Caille and La Follette, and H. W. Hahn in illustrated songs, together with moving pictures, week 31 to excellent business.

YANKTON.—THEATRE (M. W. Jenks, mgr.): Royal Chef Aug. 28 opened season, pleasing good business. Tramps 3. Mandy Green 7. The Missouri Girl 21.—ITEMS: Parker Carnival co. closed successful week here 29.—Dode Fluke's Dog and Pony Show will exhibit here 11.

TENNESSEE.

KNOXVILLE.—STAUER'S (Fritz Stauher, mgr.): The Jewell-Kelly Stock co. closed a very successful engagement here Aug. 29. The following plays were presented: A Romance Above the Clouds, Jesse James, The Shaw-White Tragedy, Dr. Jekyll and Mr. Hyde, and East Lynne. Under Southern Skies 29; pleased two large audiences. Derf's Auction 3. Countess Olen Von Hatzburg in A Daughter of America 7. Land of Ned 9. Field's Minstrel 9. 10.—CHILHOWEE PARK (C. D. Peruch, mgr.): Week of 31-5 opened to good business, with stock co. in The Runaway Wife.

CHATTANOOGA.—CRESCENT (Harry Petterson, mgr.): Novelty Musical Clarks made hit Aug. 24-29. Wallace Goodwin, Kamplins and Bell, Carrie Scott, and E. John Williamson appeared to advantage. Business good.—ORPHEUM (Will Albert, mgr.): Wilma Rogers and Madame Alvano and co. made hits 24-29. O'Hara and Watson and Fulton pleased good houses.

TEXAS.

EL PASO.—AIRDOME (Frank Rich, mgr.): The Boston Ideal Opera co. opens 2 for a four weeks' engagement. Will Cross and wife, of the Cross Musical Comedy co., disbanded their co. here and have accepted an engagement with Sullivan-Conditine vaudeville circuit.—CRAWFORD (Frank Rich, mgr.): The season will open 15 with Texas. The booking for the coming season has not been quite as heavy as heretofore, probably owing to the dull times, although the audience throughout this territory are all opening up again, which is bound to create prosperous times here.—ITEMS: It is reliably rumored that the Orpheum (vaudeville), which was closed last season by the management before the regular season closed, will not be reopened by the same people this season, but that they have transferred their lease to Frank Rich, who will play the regular travelling co. there the coming season, thus embracing under his management the theatrical interests here of the Orpheum, Crawford, Majestic, and Airdome, in addition to the Electric Park.—Mr. Burk of Barnum and Bailey's Circus, is here arranging the preliminaries for the big show.

SAN ANTONIO.—ELECTRIC PARK (Dave A. Wells, mgr.): Vaudeville week Aug. 22-29, Dixie Warfield, the Herrens and Alton Trio, to poor business. Week 30-6 Thelma De Verne and co., Coy De Trecher, and John P. Brace.—LYRIC (H. H. Hamilton, mgr.): Deemo, contortionist and high kicker, poor; Tanny Galloway, blackface, fair, and Jack Bixley and Wolfe Claire, singers, only fair. This bill was not a very strong one and therefore business was poor.—TENT (Ernest Blache, mgr.): Tent Stock co. week 23-29 presented How Women Love, The Deserter, and La Belle Marie to big business. In La Belle Marie Velma Whitman wore a sheath gown. This was the first time this kind of a gown was ever worn on any stage in this city.

CLEBURNE.—THEATRE (George V. Brown, mgr.): Marion Woods co. Aug. 24-29. Plays: Elmdale Farm, Macbeth, Sweden, The Girl and the Judge, Worin a Million, Diamond King; business fair. Albert Taylor Stock co. two weeks, commencing 20.—GREENVILLE.—AIRDOME (E. J. Lankin, mgr.): Copeland Brothers in vaudeville, moving pictures and illustrated songs Aug. 29 played to good size audiences.—WACO.—MAJESTIC (Friedlander and Lucade, mgrs.): Opened season with the Payton Sisters Comedy co. in repertoire week Aug. 31.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Week of 1 Bennett and Moulton co. Plays: Darkest Russia, The Governor's Wife, The Outcast of Society, A Man Without a Country; pleased.

WASHINGTON.

EVERETT.—THEATRE (H. R. Willis, mgr.): Pollard Opera co. Aug. 20-22; fair houses.—CENTRAL: Central Stock co. 24-29 in The Gypsy Queen, The Mountaineer.—SCENIC: Dr. Jekyll and Mr. Hyde 24-29. JAMES: Vaudeville to packed houses all week.

TACOMA.—STAR (Henry McRae, mgr.): In the Bishop's Carriage Aug. 24-30.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners: John Windfield, mgr.): The Honey-mooners Aug. 25; pleased good houses. Ole Swanson 26; fair, to moderate business. McLean Stock co. in My Partner 29; very good, to fair attendance. As Told in the Hills 30; good production and attendance. Editor's Humorous co. and talking pictures opened a three days' matinee and evening engagement 31; very interesting, to good patronage. Jane Eyre 3. The Flaming Arrow 7.—HJOU (Campbell and Danforth, owners: F. B. Stafford, mgr.): Fine bill week ending 26, consisting of The Awakening of Mr. Pina 17-19, and Beale Morton, Harry Lakota and Hazel Lorain, Deshell and Lotis, W. W. O'Brien, Bijou scope; capacity business.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): The Flaming Arrow Aug. 27 to packed house; fair. Why Girls Leave Home Aug. 28; fair business. The Honey-mooners 1. The Wolf 5. Mahara's Minstrel 11. Clay Clement 13. The Woman of the West 19. Just Out of College 21. Max Figman 26. In Wyoming 27.—ITEM: Eau Claire Street Fair and Carnival, Patterson's Show week 28.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): Too Proud to Beg Aug. 26 to fair house. The Honey-mooners 29 to S. R. O.; pleased everybody. When We Were Friends 30 gave good satisfaction. Tempest and Sunshine 1. Clay Clement in The New Dominion 2.—UNIQUE (O. C. Jackson, mgr.): George Van's Imperial Minstrel week of 31 to capacity.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Why Girls Leave Home Aug. 28; co. and house fine. Honey-mooners 30; splendid, to good business. Along the Kennebec 4. Too Proud to Beg 6. Tempest and Sunshine 7.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Honey-mooners Aug. 29; house crowded. Too Proud to Beg 30; good houses, afternoon and evening. Partello Stock co. 1-5.

CANADA.

LONDON, ONT.—GRAND (George S. McLeish, mgr.): Will open for the season with The Tyranny of Tears 7 (Labor Day), followed by A Pair of Country Kids 11. Paid in Full 12. Three Little Maids 14-16. Charles Graywin in The Awakening of Mr. Pina 17-19, and De Wolf Hopper 25.—BENNETT'S: Will also reopen 7 with a strong bill. George F. Driscoll, of the Bennett forces, who has had charge of the "Uniques" controlled by the co. for the last two seasons, has arrived in town to take charge of this vaudeville house, and has a large force of men busy getting it in shape for the opening. Those of the staff already engaged are Ed C. Effer, in his old post as treasurer; T. W. Logan, picture machine operator; Sam Loughery, stage-manager, and Joe Moran as props. W. J. Dyer has returned to his old home here after a successful summer with the Isabel C. Jackson co., with which he made good, as usual.

WINNIPEG, MAN.—DOMINION (C. V. Kohold, mgr.): Willis and Hassan, the Most Twins, Fay, Cooley and Fay, Frank Milton and De Long Sisters, Baroness Van Merkel, Frank Mostro, Kelly and co. Aug. 24-29; good bill; splendid business. Lyster Chamber and Clara Knott, Esple, Dutton and Esple, Williams and Weston, Regar Sisters, Majestic Trio, Lamb's Minstrel 31-5.—ITEM: A fine vaudeville bill to good business.—WINNIPEG (W. B. Lawrence, mgr.): Opens 7 with Robin Hood by the W. G. Stewart co.

SYDNEY, N. S.—LYCEUM (R. J. Macadam, mgr.): Continuous vaudeville and moving pictures week Aug. 24; big business. Act the Winstanleys. Week 31 pictures and vaudeville. Week 7 Powers Stock co.—GLACE BAY, KING'S (R. J. Macadam, mgr.): Frank Austin, local mgr.: Continuous vaudeville and moving pictures week 24; business good. Act, Senor and Senora Chevan, magicians. Week 31 vaudeville and pictures. Act, J. Ferguson, comedian. Powers Stock co. week 7.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Selman Stock co. opened its second week Aug. 21 with The Girl I Left Behind Me to fair house. The bills for 28 and 29 were Sweet Clover and When We Were Twenty-one. A Wife's Secret 2 3. A Night Off 4 5.—ITEM: The St. John Exhibition dates are Sept. 12 to 19. A. O. Skinner is president of the association; John Gleason, Jr., secretary.

QUEBEC, QUE.—BENNETT'S (J. H. Alon, res. mgr.): Opening night of the second season of this house showed a completely packed house. Aug. 31-3 Six American Dancers, O'Brien, Harrel and co., Gavin, Platt and Peachey, Olivetti, Troubadours, Kathern Miloy, Ben Beyer and Brother, Marcello and Mellini.

CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): A Pair of Country Kids opens the season 8. Paid in Full 14. Quincy Adams Sawyer 25.

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